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**KING'S COLLEGE, LONDON.**—Dr. EDWARD PICK will deliver a Course of SIX LECTURES to teach the Method of Improving the MEMORY, &c., at the Crystal Palace, on FRIDAY, Nov. 11, and subsequent Fridays, at a quarter-past Three o'clock. The First Lecture will be free to the Public. Syllabus, &c., at the College.

**COMPARATIVE GRAMMAR.**—The IN-PRODUCTIVE LECTURE (open to the Public) will be delivered by T. HEWITT KEY, M.A., F.R.S., at UNIVERSITY COLLEGE, on MONDAY, November 14, at 4 p.m. precisely. Subject: 'The Verbs signifying To Be in the Indo-European Family; their One Origin and Primitive Meaning.'

**DR. HOFMANN, F.R.S.** will commence a Course of TEN LECTURES on CHEMISTRY, on FRIDAY, the 18th of November, at Eight p.m., to be continued on each succeeding Wednesday and Friday Evenings at the same hour. Tickets for the whole Course may be had at the Royal School of Mines, Jernyn-street, price 2s.

**DR. PICK ON MEMORY.**—Dr. PICK begs to announce that he will RESUME his LECTURES on MEMORY and the ARTS OF IMPROVING THE MEMORY, &c., on FRIDAYS, at King's College; and on SATURDAYS, at Queen's College, Harley-street. Books on Memory, 2s. 6d.; On Language, 3s. 6d., sent by post on receipt of stamps.—Address 6, Bryanston-street, W.

**ROYAL ACADEMY OF ARTS.**—Professor PARTRIDGE will deliver his Course of LECTURES on ANATOMY this season on the Evenings of MONDAY, November 14, 21, 28, and December 5, 12, and 19. The Lectures commence each Evening at Eight o'clock precisely.

**QUEEN'S COLLEGE, LONDON, 67 and 68, HARLEY-STREET.**—Dr. EDWARD PICK will teach his Method of Improving the MEMORY, &c., in a Course of FIVE LECTURES, on SATURDAY, November 13, at Three o'clock, and successive Saturdays.—Tickets, 10s. 6d.; Family Tickets, 1s. 1s.; and Syllabus at the College.

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LECTURE ARRANGEMENTS.—The hours, 3 or 4 o'clock.

**CHRISTMAS LECTURES, 1864-5.**  
Prof. FRANKLAND, F.R.S.—Six Lectures 'On the Chemistry of a Coal,' (adapted to a Juvenile Auditory), Dec. 27, 28, 31, 1864; Jan. 4, 7, 1865; at 4 o'clock.

**THE FRIDAY EVENING MEETINGS** will begin on Jan. 20. The Discourses before Easter will probably be delivered by Prof. Tyndall, Cardinal Wiseman, Prof. Frankland, Mr. Palgrave, Mr. Fox Talbot, Professor Ramsay, Odling and Westmacott, Mr. Galt, Mr. Stewart, Mr. Buckland, Mr. Huggins, and Mr. Glaisher.

**BEFORE EASTER, 1865.**  
Prof. TYNDALL, F.R.S.—Twelve Lectures 'On Electricity,' on Tuesdays and Thursdays, Jan. 17 to Feb. 23, at 3 o'clock.  
Prof. HOFMANN, F.R.S.—Six Lectures, 'An Introduction to Chemistry,' on Tuesdays and Thursdays, Feb. 28 to March 16, at 3 o'clock.

Prof. MASSON.—Three Lectures 'On Recent British Philosophy,' on Tuesdays and Thursdays, March 21, 22, 23, at 3 o'clock.  
Mr. CHARLES NEWTON.—Three Lectures 'On Recent Acquisitions to the British Museum from Rhodes,' and 'On the Statue of the Parnassus Pigeon,' on Tuesday and Thursday, March 30; April 4, 6; at 4 o'clock.  
Prof. MARSHALL, F.R.S.—Twelve Lectures 'On the Physiology of the Nervous system in Man and Animals,' on Saturdays, Jan. 21 to April 8, at 3 o'clock.

**AFTER EASTER.**  
Prof. FRANKLAND, F.R.S.—Twelve Lectures 'On Organic Chemistry,' on Tuesdays and Thursdays, April 25 to June 1, at 4 o'clock.

Prof. RAIN.—Three Lectures 'On the Physical Accompaniments of Mind,' on Saturdays, April 29 to May 13, at 4 o'clock.  
Mr. ALEXANDER HERSCHEL.—Three Lectures 'On Meteorology,' with more especial reference to the Laws of Storms and the system of Coast Warning for the Prevention of Shipwrecks, on Saturdays, May 20 to June 3, at 4 o'clock.

M. JULES SIMON.—Three Lectures (in French) 'On the Physical and Moral Condition of Workmen chiefly in France,' on Tuesday, Thursday, and Saturday, June 6, 8, 10, at 4 o'clock.

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November, 1864. H. BENGE JONES, Hon. Sec.

**ROYAL INSTITUTION OF GREAT BRITAIN, Albemarle-street, W., November, 1864.**

Professor FRANKLAND, F.R.S., will DELIVER, during the Christmas Vacation, a Course of SIX LECTURES on 'THE CHEMISTRY OF A COAL,' adapted to a Juvenile Auditory. The Lectures will commence on Tuesday, the 27th of December, and be continued on Thursday, Dec. 29, at 3 o'clock, and on Tuesday, Jan. 3, Thursday, Jan. 5, Saturday, Jan. 7, 1865.

Non-Scholarships to the Royal Institution are admitted to this Course on the payment of One Guinea each, and children under 16 years of age, Half-a-Guinea. A Syllabus may be obtained at the Royal Institution. Subscribers to all the Courses of Lectures delivered in the Session pay Two Guineas.

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WALTER WHITE, Assistant-Secretary, R.S.  
Burlington House, Nov. 12, 1864.

**NOTICE.—HELVELLYN.**—For an Analysis of this New Paper, with Musical Illustrations, see the ORCHESTRA of this Day, Nov. 13th. Free by post for four stamps.

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## LITERATURE

Mr. Baines is no novice in African explorations. In 1858 he was appointed artist to the Zambesi expedition under Dr. Livingstone, and accompanied his party to Tete, the principal town in the Portuguese territory, on the eastern coast. Leaving that expedition in 1861, he returned to Cape Town, where, after a severe illness, attended with fever and loss of sight for several weeks, he resolved to explore the interior himself, and if possible to cross the continent from the west coast to the Zambesi on the east. This resolution he endeavoured to carry out by starting on the 29th of March 1861 from Walvisch Bay, joining an ivory trader, Mr. J. Chapman, who had spent many years in travelling, and was well acquainted with the country and the language of the natives. The volume before us gives an account of this journey, and the causes which prevented the entire realization of the plan. In the absence of the traveller from England, it has been edited by his father, and we may at once say that it would have been more judicious if another editor had been chosen. Most parents hold everything

The glimpses and illustrations we get of the natives, Hottentots, Bushmen, Damaras and others, are unfavourable. They are an ill-looking race, to whom vice and wickedness of every description are so familiar that they need no

"A hundred yards more east (N. E. 100).

first grand vista of the Fall, comprising in one view near half a mile of cataract, stretching in magnificent perspective from the three rill cliff to the western side of Garden Island. The cliff was here of its original height, and the edge being apparently unworn, the height of the fall was greater, but of course the depth of water flowing over it was less. Beside this, from the absence of any material slope like that in the channel of the leaping water, the stream did not gather way, but flowed calmly and majestically onward. Shallows and ledges of rock caused rapids and miniature cascades, but these only partially broke the repose of the deep blue surface, till, reaching the cante of its course, the mighty change took place. Wherever an equality of the rock formed a hollow to conduct a mass of water, there fell, sweeping more or less outward in direct proportion to its strength and volume, a jet more or less green and translucent for the first few yards, but quickly breaking into masses, from which the lighter particles, detached in their descent, formed comet or rocket-like trains of spray and vapour, till the whole, before reaching the abyss, was transformed into a broken, snow-white, fleecy stream, bearing but little resemblance to actual liquid water, and reminding me more of the descriptions I have read of the Staubbach in the Alps than anything else. \* \* Now stand and look through the dim and misty perspective till it loses itself in the cloud of spray to the east. How shall words convey ideas which the pencil of Turner must fail to represent? Stiff and formal columns of smoke there are none—the eastern breeze has blended all in one. Think nothing of the drizzling mist, but tell me if heart of man ever conceived anything more gorgeous than those two lovely rainbows, so brilliant that the eye shrinks from looking on them, segments of which rising from the abyss, deep as the solar rays can penetrate it, overarch spray, rock and forest, till rising to the highest point they fail to find refracting moisture to complete the arch."

It was the intention of our travellers to descend the Zambesi in copper boats specially constructed at Cape Town, and carried all across the African continent for that purpose; but, in the very moment of success, the final execution of this plan was frustrated. The sudden change from the dry, comparatively healthy country of the interior to the moist climate of the coast region was too great, and a sudden and deadly attack of fever compelled the whole party to beat a hasty retreat to the highlands of the desert, and relinquish every hope of reaching the east coast of Africa.

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M. Michelet is on the high way to become a public nuisance. Like the rattle of a dinner-party, who thinks he must say something lively on every subject, from the case of Müller to the jurisdiction of the Crown in spiritual matters, this rhapsodical French writer, in the intervals of more serious labour, throws you off an airy nothing on a bird, an insect, a priest, a woman, on the wings of Cupid, on the fish in the sea, on the spells of sorcerers and the charms of witches. People have borne this prattle of science, this trifling of nature, with a humorous feeling. At first, there was not much in it: just a little sparkle, a little pleasantry, a little impudence. It amused an idle half-hour; doing a reader no good, and perhaps no harm. But a dozen volumes of small talk on things in general and nothing in particular could not fail to be dull, unless indeed they were spiced by paradoxes more and more startling as they proceeded in their course. By a law of their growth, these volumes have become worse and worse in each issue, until this last volume would be considered an outrage on Christian sense, if it were possible to treat such flippancy and levity otherwise than as a bad joke.

Inspired by M. Renan's success, M. Michelet has taken the Bible in hand, read some parts of it carelessly, and come to the conclusion that there is not much in it: nothing to compare with what he finds of beauty, goodness and originality in the divine poems and legends of Persia and India. It chanced that during the past year, M. Michelet heard for the first time of the Rāmāyana, one of the two sacred poems describing the exploits of Vishnu; and, like the old gentleman who picked up the 'Age of Reason' on a stall, he fancies he has made a discovery which will shake the world. M. Michelet has just learnt to his amazement that Vishnu, at the request of the inferior gods, took upon himself the form of man, in order that he might combat the demon Ravana. Is it not easy for a professor of paradox to jump to the conclusion, that in this Vishnu legend we have the original source of our Christian tenet of the Incarnation? M. Michelet, elated with joy at his great discovery, exclaims: "The year 1863 will remain to me for ever happy and blessed; for in that year I read for the first time the grand sacred poem of India, the divine Rāmāyana."

Having traced the first Christian mystery to its source in Vishnu, he travels towards the west, through Persia and Babylonia; glancing at the wayside poetry and legends, finding the Messianic idea in one place, the Virgin-motherhood in a second, and so to the end of his nine chapters. From two or three classical authors and from some of the early Fathers he quotes and misquotes anything found to his purpose. He tells with fervour the legend of Olympias and the Serpent; tells it as a fact, and as an impious illustration of an Article received in every Christian church. He trifles with the legends of Adonis, Leda, Aphrodite and Apollo. In every impure region of the old mythology he finds historical analogies and illustrations, damaging, as he dreams, to the Christian system, in its foundation. Indeed, the whole of his pretended historical exposition is an attempt to show that the Christian church is an institution—not of sages, free men and philosophers—but of women and slaves.

The fact seems to be that M. Michelet is jealous of the notoriety gained by M. Renan, and that he means to extinguish the moonshine in a more lurid glare. He evidently tries to startle his readers by his daring and his paradoxes. But, unhappily for his purpose, we have had all this crude learning, this wild speculation, served up before. Vishnu is a familiar figure. Olympias is an old friend. We know all about the mysteries of Isis and the festivals of the Bona Dea. The wildest French sophistry on these poetical legends fails to shock us any more; and we lay down M. Michelet's rhapsody, not so much angry at the audacity as weary of the joke.

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Although the title-page of 'Old Glasgow' ascribes the authorship of the volume only to "Senex," an accompanying portrait bears his name, "Robert Reid," with a fac-simile of his

autograph, which shows that his hand is as steady as the old gentleman above it is hale and hearty. Mr. Reid's work effects, in some respects, for Glasgow what Mr. Chambers's 'Domestic Annals' effected for Scotland generally. 'Old Glasgow' contains but a few pages of original writing. Its staple is taken from stores to which the editor has at various times had access. These are heaped together without much order, design, or special arrangement, and "Senex" uses freely the privilege, which belongs to gentlemen who come under that designation, of being a little prolix now and then. This happens not merely when the editor's interpolations illustrate or interrupt the original narrator, but it is also manifest in the spirit of selection. Some of the incidents are narrated by individuals whose fullness of detail encroaches exceedingly on the tedious. Nevertheless, there are useful memoranda in this volume, some good anecdotes, and no little of statistics, which may be recommended to the several parties who are in search of the pleasant or the useful.

As a sample from Senex's bushel, the following might make the groundwork of a story to be entitled 'She Would and She Would Not':—

"The history of the marriage of John Orr, of Barrowfield, late Town-clerk of Glasgow, is rather romantic, and I believe that it is little known to the present generation of our citizens, the circumstance having taken place more than fourscore years and ten ago, when Mr. Orr was quite a young man. It happened thus—There was a very handsome and well-educated young lady at that time, in Glasgow, who was the bosom-friend and intimate companion of Mr. Orr's sisters, Esther, Helen, Martha, and Janet, and was frequently invited by those ladies to pay them family visits, during the course of which Mr. Orr fell deeply in love, and came under an obligation to marry her, but the transaction, in the mean time, was to be kept secret. So matters stood for some time; but a lengthened correspondence by letters took place between the parties; Mr. Orr, however, having changed his mind, slackened in his addresses, and delayed in performing his obligation, which ended in his endeavouring to get quit of it altogether, by denying its validity. In those trying circumstances, the poor young lady, as might have been expected, was distressed beyond measure, and totally at a loss what to do. Being of a mild and gentle disposition, she hesitated to take any legal steps against Mr. Orr; knowing his energy of character, and influence in society, she doubted of being able to obtain redress by applying to a court of law. Here, however, fortunately for herself, she met with a warm and devoted friend in Mr. Thomas Buchanan, of Ardoch, a gentleman as energetic and as influential in society as Mr. Orr himself. Mr. Buchanan took the greatest interest in the young lady's case, as much so as if he himself had been interested in the issue; and he strongly advised this lady to commence an action of declarator of marriage against Mr. Orr. She accordingly put herself entirely in the hands of Mr. Buchanan, who thereon immediately, on the part of the young lady, raised an action of declarator before the Court of Session, which action was strenuously opposed by Mr. Orr. The action had proceeded some length, with the usual delays of the law, when Mr. Buchanan one day happened to ask the young lady to show him the whole of the letters without exception, which she had received from Mr. Orr during the time of their correspondence. This at first she expressed her unwillingness to do, as it hurt her feelings to show some of those letters to a third party: she however consented to Mr. Buchanan's request, and placed in his hands the entire correspondence which had taken place between Mr. Orr and herself. Mr. Buchanan having scanned over a great file of correspondence to no suitable purpose, at length hit upon a letter from Mr. Orr, to the lady, in which he concluded by signing himself, 'Your affectionate husband, John Orr.' No sooner did Mr.

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Buchanan see this signature, than he quickly thrust the letter into his pocket; exultingly exclaiming, 'This will do—this will do;' and so in fact it did, for, on its production in court, their Lordships found John Orr and the young lady to be lawfully married persons. Mr. Orr did not appeal to the House of Lords against the judgment of the Court of Session, but being greatly chagrined and disappointed at this forced marriage, he obstinately refused to cohabit with his wife, or to have any intercourse whatever with her, so that Mrs. Orr remained a number of years a sort of forlorn widow: she, however, conducted herself towards Mr. Orr in those trying circumstances with such prudence and propriety as to command the sympathy and regard of all classes in Glasgow. A considerable number of years having elapsed without Mr. Orr having paid any attention to his wife, but, on the contrary, having wilfully neglected her, she, by the advice of her friends, raised an action of divorce in the Court of Session, against Mr. Orr, for wilful desertion. Mr. Orr made little opposition to this action, except such as the forms of court required, for he was as anxious to obtain a divorce as Mrs. Orr herself; in consequence of which Mrs. Orr readily succeeded in divorcing Mr. John Orr, who never afterwards married. By statute 1573, c. 55, it is enacted that where any of the spouses shall divert from the other without sufficient grounds for four years, the party injured may sue for a divorce. Mrs. Orr was married a second time, and lived happily, greatly regarded. She died on the 7th of April, 1790; Mr. Orr died on the 16th of December, 1803; and Mr. Thomas Buchanan on the 10th of December, 1789. Although Mr. Orr's conduct towards the lady cannot be justified, nevertheless it ought to be kept in view that he was then a young, thoughtless man, whose companions were all dashing country gentlemen, horse racers, and fox hunters, who were not very rigid as to morals. Mr. Orr's future conduct, however, was such as to command the highest respect from all classes in Glasgow as a gentleman of strict honour and integrity, discharging all his duties, public and private, without reproach."

Of course, a "Glasgow boddy" cannot glance back at the history of the old city without a word anent the Highlanders of the '45 affair, for whom and for which he, like his citizen forbears before him, seems to entertain the profoundest contempt.—

"When Prince Charles and his Highland host came to Glasgow in 1745, the eldest sister, Agnes, was then 16 years of age, the second, Isabella, 14, the third, Elizabeth, 12, and the youngest, Janet, 7 years of age. On the arrival of the rebels in 1745, two Highland soldiers were quartered upon those four defenceless misses, living together with a servant, out of the bounds of the city, and without a male protector residing in their dwelling to whose support they could have applied in case of insult or wanton rudeness. The soldiers so quartered on the said misses were two poor ragged creatures without shoes or stockings, who could not speak a word of English; but fortunately, they were very civil, and gave little trouble to the misses, who, on their part, treated them kindly. All that these soldiers required was a bed, and liberty to dress their meals at the kitchen fire, which meals almost wholly consisted of oatmeal porridge and barley bannocks. Many of the Highland soldiers, however, at this time, plundered the citizens of their effects, without the lieges being able to obtain any redress. As an instance of military violence in Glasgow at this time, it may be stated that a Highland soldier, having met a joiner on the public street going to his work with his hammer in his hand, took a fancy to the joiner's glittering shoe-buckles, and insolently proceeded to take possession of them by force; but while the soldier was stooping down and unloosing the buckles from the joiner's shoes, the latter resisted the attempt, and with a sudden blow on the plunderer's head with his hammer, knocked him down, and then instantly fled, without waiting to see whether the blow had been fatal or not. Such robberies were common by the Highlanders when not in presence of their officers."

We cannot say that this volume addresses itself to a general public. Its special patrons will, doubtless, be found in the North; but that discursive member of the public just named—the "general reader"—will find his accustomed provender amid Mr. Reid's desultory gatherings.

*Chronicles of Carlingford. The Perpetual Curate.* By the Author of 'Salem Chapel,' &c. 3 vols. (Blackwood & Sons.)

AMONGST steady devourers of prose fiction there is a small but respectable class of readers who not only disapprove of sensational romances but give a preference to those works of the imagination that are unable to rouse emotion or interest of any kind. Just in proportion as a story is brisk, brilliant, playful, or pathetic, they dislike it; the more tame and characterless it is the more amiably are they disposed to its pages. Strong meat offends the palates of babes, but these lovers of the mildest kind of literature are seldom very young persons. Usually they are sedate, tranquil, elderly men and women. In their youth having been educated to enjoy books, and in their middle term of existence having habituated themselves to read a liberal proportion of the new books, they are not comfortable in the slow decline of their powers unless they pass their eyes over a certain number of freshly-printed pages in the course of every four-and-twenty hours. Evening is their favourite time for turning over leaves, and as they retire to rest at an early hour, and set great price on the enjoyment of sound sleep, a novel to hit their taste must be a book which soothes the nervous system and invites slumber. To readers of this calm, drowsy temperament 'The Perpetual Curate' may be confidently recommended as a well written, well printed, perfectly inoffensive, altogether wholesome, and decidedly soporific story. It nowhere offends a prejudice, or startles with a paradox; it neither distresses with hideous pictures of vice, nor warms the heart with spectacles of virtue; it does not make the reader weep or sigh, laugh or clasp his hands; once or twice there are indications that the author wishes his friends to smile and feel themselves pleasantly tickled, but their smiles are expected to be faint and of briefest duration. A thrill of excitement, a shudder, a cry of joy, are results which the author of 'Salem Chapel' is most anxious to avoid. It is almost needless to say that the book must be taken in doses, two hours being assigned for each reading, at the expiration of which time the desired effect may be looked for. 'The Perpetual Curate' may be classified with tales of clerical experience, or with stories of country life; but it must be borne in mind that its clerical experience reflects only the mildest types of human life "in orders," and that its rural pictures present the dreary stagnation of the small market town, but altogether lack the freshness and music and perfume of the hedge-row and farm. Clerical life is not the most exciting sort of life; the slang of High Church and Low Church cannot impart real importance to the petty feuds and scandals which make up the total of that side of sacerdotal experience that can be fitly caricatured in works of fiction; and however excellent and well taught our clergy may be, novels chiefly peopled with them are apt to be as dull as the dinner-parties of those country districts in which society is made up of rich rectors and their families. In like manner, books descriptive of country manners and pursuits too frequently reproduce all the monotony of rural life without any of its compensating enjoyments. Thus the

clerical novel that lacks vigour and the rural novel that is wanting in poetic appreciation of nature and rustic character are failures of the very worst kind. In both aspects the author of 'The Perpetual Curate' is open to much censure. As an author of the clerical novel, she is an imitator of Mr. Anthony Trollope, without his humour, strength and knowledge. As an artist who ventures to paint country life, she is a Miss Mitford minus Miss Mitford's genuine love of nature and poetic sympathy with humble villagers. Carlingford is a provincial town, and, as far as the writer's vague colourless descriptions enable us to make its acquaintance, it appears to be just as stupid and forlorn as tenth-rate provincial towns usually are. Like other places of its kind it has its poor people and its "upper ten": those of the better order, with whom the reader is allowed to form a distant bowing acquaintance, closely resembling the patricians of any other English parish. So far all is fairly in accordance with daily experience; but the story is unreal, awkward, rambling and inexpressibly tedious. We have ere this been weather-bound, health-bound, courtesy-bound in out-of-the-way places, but never have we been so mercilessly bored in any actual market-town as we have been in this ideal Carlingford. The curate is an insufferable compound of milk-sop and prig, his old-maid aunt, who wisely determines not to present him to the living which is in her appointment, being worth a whole regiment of such young men. More cannot be said in favour of the young lady with whom he falls in love; and Lucy Wodehouse's insipidity is a grievance to the reader, who does not open novels for the sake of wooing slumber, since on her love affairs the interest of the story mainly depends. Apart from their unattractive characters, the two young people have recommendations to sympathy. They are extremely wretched, and their prospects are gloomy. Lucy has a brother who is a great scamp; the perpetual curate also has a brother who is a great scamp; and for reasons more sound than manifest, Carlingford treats them with contumely and injustice, until by a turn of good fortune the perpetual curate becomes rector of Carlingford, and, marrying Lucy, lives happily ever afterwards. For the sake of Carlingford we trust Mr. Wentworth will not prove its perpetual rector; and for our own sake, we trust we shall never be required to listen to one of his sermons.

*Fireside Travels.* By James Russell Lowell. (Macmillan & Co.)

THESE 'Fireside Travels' have a good deal of the quality of fireside talk—such talk as genial and intelligent men often address to their friends, though rarely to the public. Mr. Lowell being a wit and a poet, the public may listen to his social unbendings with some pleasure and advantage; but they nevertheless require an indulgent ear. Now and then we have flashes of fine description or a thought worth pondering over. Much of the book, however, is merely garrulous. It relates not a few incidents which can only have a charm for those whom they immediately concern, and presents more than one elaborate portrait which none but private friends of the originals would be very anxious to secure. Professedly a book of travel, it is so extremely discursive—branches so often into moral and social speculations and into casual reminiscences—that it reminds us of a railway running through a thinly-peopled district, and having numerous junctions which are quite as important as the main line.

With the exception of two pieces, entitled 'At Sea,' and 'In the Mediterranean,' this record



of Mr. Lowell's travels is confined to Italy and the United States. His first paper relates to Cambridge, U.S., and consists of recollections of college life, and of the moralizings to which they give rise. That the former are, on the whole, unattractive, is perhaps a fault of subject rather than of treatment. The author gives us a complete Cambridge gallery of portraits, from the President of the University, to the itinerant vender of spruce and ginger-beer whom the students patronized. But with an exception or two, the persons so carefully drawn are not characteristic enough to impress the reader. To the writer, they stand associated with his own youth, and it is probably the glamour of this personal interest which has made him fancy that they have a general one. We admit the clever painting of details, but no art of narration can carry off their frequent insipidity. Take, for instance, this anecdote of the University President:—

"Hearing that Porter's flip (which was exemplary) had too great an attraction for the collegians, he resolved to investigate the matter himself. Accordingly, entering the old inn one day, he called for a mug of it, and, having drunk it, said, 'And so, Mr. Porter, the young gentlemen come to drink your flip, do they?'—'Yes, sir, sometimes.'—'Ah, well, I should think they would. Good day, Mr. Porter,' and departed, saying nothing more; for he always wisely allowed for the existence of a certain amount of human nature in ingenuous youth."

After such a specimen of anecdotal dullness—and it is by no means a rare instance—the reader's imagination must be livelier than ours should he think with Mr. Lowell that President K.'s "*ana*" would make a delightful collection." Mr. Lowell is happier when indulging his vein of reflection or describing localities than when portraying character. The following sketch of Cambridge thirty years since is full of ease and pleasant detail:—

"The seat of the oldest college in America, it had, of course, some of that cloistered quiet which characterizes all university towns. Even now, delicately thoughtful A. H. C. tells me that he finds in its intellectual atmosphere a repose which recalls that of grand old Oxford. But, underlying this, it had an idiosyncrasy of its own. Boston was not yet a city, and Cambridge was still a country village, with its own habits and traditions, not yet feeling too strongly the force of suburban gravitation. Approaching it from the west by what was then called the New Road (it is called so no longer, for we change our names whenever we can, to the great detriment of all historical association), you would pause on the brow of Symonds' Hill to enjoy a view singularly soothing and placid. In front of you lay the town, tufted with elms, lindens, and horse-chestnuts, which had seen Massachusetts a colony, and were fortunately unable to emigrate with the Tories by whom, or by whose fathers, they were planted. Over it rose the noisy belfry of the College, the square brown tower of the church, and the slim, yellow spire of the parish meeting-house, by no means ungraceful, and then an invariable characteristic of New England religious architecture. On your right, the Charles slipped smoothly through green and purple salt-meadows, darkened, here and there, with the blossoming black-grass as with a stranded cloud-shadow. Over these marshes, level as water, but without its glare, and with softer and more soothing gradations of perspective, the eye was carried to a horizon of softly-rounded hills. To your left hand, upon the Old Road, you saw some half-dozen dignified old houses of the colonial time, all comfortably fronting southward. If it were early June, the rows of horse-chestnuts along the fronts of these houses showed, through every crevice of their dark heap of foliage, and on the end of every drooping limb, a cone of pearly flowers, while the hill behind was white or rosy with the crowding blooms of various fruit-trees. There is no sound, unless a horseman clatters over the loose planks of the bridge, while his antipodal

shadow glides silently over the mirrored bridge below."

At times, too, we meet with incidental glimpses of nature, which are still better than the writer's more elaborate descriptions. An evening of impending storm amidst the Italian mountains is thus vividly dashed off:—

"The growl of a thunder-storm soon brought Storg home, and we leave Subiaco triumphantly, at five o'clock, in a light carriage, drawn by three grey stallions (harnessed abreast) on the full gallop. I cannot describe our drive, the mountain-towns, with their files of girls winding up from the fountain with balanced water-jars of ruddy copper, or chattering around it bright-hued as parrots, the ruined castles, the green gleams of the capricious river, the one great mountain that soaked up all the rose of sunset, and, after all else grew dim, still glowed as if with inward fires, and, later, the white spray smoke of Tivoli that drove down the valley under a clear cold moon, contrasting strangely with the red glare of the lime-furnace on the opposite hillside."

The effect of twilight in St. Peter's, again, is conveyed with a truth of sentiment and a felicity of diction that rise into poetry:—

"Very grand also is the twilight, when all outlines melt into mysterious vastness, and the arches expand and lose themselves in the deepening shadow. Then, standing in the desert transept, you hear the far-off vespers swell and die like low breathings of the sea on some conjectured shore."

The book, as we have already implied, abounds in suggestion. In the quick brain of the writer, external facts fall like seed, and spring up instantly in a crop of theory. Of views so rapidly generated, it naturally happens that, while some are shrewd and just, others are rash and immature; and that, in many cases, truth and error are perplexingly entangled. Sometimes, the thought is only a truism; but moral life, after all, rests upon truisms; and we agree with Coleridge, that he deserves well who can revive the force of a commonplace by his mode of presenting it. Here is a case in point; touching the use of travel, Mr. Lowell writes:—

"Have we not both seen persons abroad who put us in mind of parlour gold-fish in their vase, isolated in that little globe of their own element, incapable of communication with the strange world around them, a show themselves, while it was always doubtful if they could see at all beyond the limits of their portable prison?"

There is nothing very new in this, but it is happily put. The following remarks are more original, and show depth as well as acuteness:—

"Practical application is the only mordant which will set things in the memory. Study, without it, is gymnastics, and not work, which alone will get intellectual bread. One learns more metaphysics from a single temptation than from all the philosophers. It is curious, though, how tyrannical the habit of reading is, and what shifts we make to escape thinking. There is no bore we dread being left alone with so much as our own minds. I have seen a sensible man study a stale newspaper in a country tavern, and husband it as he would an old shoe on a raft after shipwreck. Why not try a bit of hibernation? There are few brains that would not be better for living on their own fat a little while."

The passage we are about to quote receives a rather significant comment from the existing state of affairs in America:—

"I am struck by the freshness and force of the passions in Europeans, and cannot help feeling as if there were something healthy in it. When I think of the versatile and accommodating habits of America, it seems like a land without thunder-storms. In proportion as man grows commercial, does he also become dispassionate and incapable of electric emotions! The driving-wheels of all powerful nature are in the back of the head, and, as man is the highest type of organization, so a nation is better or worse as it advances toward the highest type of man, or recedes from it. But it is ill with a nation when

the cerebrum sucks the cerebellum dry, for it cannot live by intellect alone. The broad foreheads always carry the day at last, but only when they are based on or buttressed with massive hind-heads. It would be easier to make a people great in whom the animal is vigorous, than to keep one so after it has begun to spind into over-intellectuality. The hands that have grasped dominion and held it have been large and hard; those from which it has slipped, delicate, and apt for the lyre and the pencil. Moreover, brain is always to be bought, but passion never comes to market."

We have here a phase of a truth, if not the complement of it. The "driving-wheels of nature," we suspect, are at least as active in the American cerebellum as in the Italian. Moreover, the qualities of force and of self-restraint, so far from being antagonistic, are generally found in conjunction. "Versatile and accommodating habits," when they spring from prudence and self-discipline, though not the signs of a passionate temperament, usually accompany a powerful one.

It may seem strange to the readers of 'The Biglow Papers' that, in the present volume, Mr. Lowell should be least successful when he aims at satire. A man who can himself feel and express the mental elevation produced by grand objects, has no excuse for a remark so shallow and flippant as this:—

"It is through one or the other pole of vanity that men feel the sublime in mountains. It is either, How small great I am beside it! or, Big as you are, little I's soul will hold a dozen of you."

The prosaic character of the times, and the undue predominance of the understanding over the imagination and the emotions, are repeatedly dwelt upon in these pages, and call forth the strongest protests of their author. There may be some ground for his complaint; but we cannot sympathize with his evident bias towards worn-out forms and superstitions. If chivalry and romance are to revive in the present, they must find their impulse in new developments of spiritual life; not in a recurrence to exploded symbols.

Before concluding, we are bound to except to Mr. Lowell's occasional violations of the English tongue; these are all the more to be censured in one who, at times, shows his mastery of it. Such phrases as "centenarian longanimity," "the mind was etherised," "if he still obstinates himself," deserve no common reproof when the writer of them has a large acceptance from the public. Here we must part from our fireside traveller, who blends in his desultory talk much that is worth remembering with much that is not.

*A Selection of Papers on Subjects of Archaeology and History, communicated to the Yorkshire Philosophical Society. By the Rev. John Kenrick. (York, Sunter; London, Longman & Co.)*

FROM papers communicated to, or read at the meeting of the Yorkshire Philosophical Society, Mr. Kenrick has constructed a volume which he should accomplish the object which he has in view; namely, "rather to excite an interest in archaeology, by pointing out its relation to history and literature, than to pursue antiquarian, historical, or literary research into minute detail." The subjects with which he deals are varied. They refer to the rise, extension, and suppression of the Templars in Yorkshire; to the alleged death of Richard the Second, in Pontefract Castle; and, in further connexion with the county, to the reign of Trajan, illustrated by a monument of his reign found in York. The remaining chapters treat of the relations of coins to history; of the destruction and recovery of classical literature,

of Roman waxed tablets found in Transylvania, and of new year's day in ancient Rome. These subjects are treated in a "popular," but scholarly manner. There is enough dry-as-dust matter in the book to gratify an antiquary, but therewith illustration and anecdote in sufficient quantity to satisfy the general reader.

Each chapter furnishes matter for comment, but we confine ourselves to the most important. That on the trial and suppression of those aristocratic Yorkshire Templars, who were so hated by the plebeian mendicant orders, has a passage in it which will be of interest to those who conclude that a man or body of men *must* be guilty, if confession of guilt be openly made. On such confession, the Templars have experienced as much harsh treatment from the world, as witches had from magistrates, to whom they rendered confession of acts which they could not possibly have committed. The northern Templars were probably somewhat too proud in their general bearing, and doubtless had members enrolled among them who were guilty of some of the vices which were laid to the charge of the Order generally. Abroad, they perished under those accusations; but in the north of England they escaped that full catastrophe. Their alleged offences were as heavy as human depravity could commit, and the accused "confessed." But when a little scrutiny is applied to the matter, we find that the accused first denied the guilt which the papal bull sought to fix on them, and next "confessed," with modifications, in order that they might escape such horrible death as had been inflicted on convicted knights in France and in the south of England. The two dozen northern Templars acknowledged that there had been very scandalous reports spread abroad against them, and that they were unable to clear themselves. That is to say, that beyond the denial made by them, when under examination, they could not go. It is the position in which many an innocent man has found himself. An accusation may be perfectly groundless although it be met only by denial, not by disproof, which latter it may not be in the power of the innocent accused to offer. This seems to have been the case with the northern Templars. As a brotherhood, they were broken up, and their estates were confiscated, but they were lodged in various monasteries, and maintained out of their old funds. It is not to be credited that men guilty of such horrible crimes as the Templars were charged with, would have been scattered by twos and threes among religious fraternities, which they would have polluted by their presence and corrupted by their sojourn.

Some of the ousted Templars in the south fared worse than their northern brethren, and were reduced to let their beards grow and to go about the country begging. Portions of their property underwent equal mutation. Their estate at Temple Newsome, where Henry Darley was born, after belonging to various royal or noble proprietors, fell by purchase to a wealthy York linen-draper, Ingram, one of whose loyal sons was raised by Charles the Second to the Scottish peerage, as Viscount Irwin. By a marriage with the daughter of the ninth Viscount, Temple Newsome came into the possession of the second Marquis of Hertford, who, in honour of the event, added the name of Ingram to those he already bore of Seymour Conway. The male line of the old York linen-draper, through his ennobled son, Lord Irwin, became extinct in 1782.—Mr. Kenrick leaves the question of the alleged escape from Pontefract and long life of Richard the Second in Scotland where he found it, that is, without any support for the legend. He

would have done well had he consulted the "Eulogium" edited by Mr. Haydon.

#### *Memoirs of the Giant*—[*Mémoires du Géant*, par Nadar]. (Paris, Dentu.)

We have not received many more characteristic books from the French press, that hot-bed whence the strangest of European literary fruits proceed, than M. Nadar's impudent, half-crazy, self-admiring, yet withal, we believe, honest, account of his gigantic balloon; and of the prophet and genius who planned it. That he has contrived to enlist the belief and sympathy of some sincere persons in his schemes is not to be questioned. M. Victor Hugo and Madame George Sand (neither of whom is averse to high flights) appear to have some belief in his idea; and so has grave M. Babinet, of the *Institut*, who has consented to act as godfather to this book, and to write an introduction, containing the well-known aphorism that "a great man striving with misfortunes is a sight for the gods." M. Nadar's idea is this—that Man could fly if he had only proper wings to fly with; and that a joint-stock company of experimentalists, bound never to rest till this noblest discovery in the world's history shall be made, perfected and applied, ought to be formed, and joined, as a duty, by every well-wisher to his species. These premises, if not unique in the history of enterprise—not unpolitely to call it delusion—are courageous enough, it will be owned; and our enthusiast's mode of defending and of carrying them out is not less so. It occurred to M. Nadar that it would be a fine thing to start this society, which was practically to prove the inefficiency of balloons, by funds collected from the exhibition of a balloon more monstrous, capable of longer journeys, more rapid flights, and more daring achievements, than the world had hitherto seen. Having for years, during his career as a caricaturist, a comic journalist, and, lastly, as a worker in what he calls "the Botany Bay of Photography," been an amateur aéronaut, and made frequent ascensions with the Godards, he himself devised the construction of a gigantic machine, which was to travel as far as Russia (who knew?), bearing beneath it a small house, containing thirteen persons, and due accommodations and comforts for the party. He laid stress on the number Thirteen; being anxious to give Superstition a slap on the face, as prefatory to the death-blow which, at a later period, was to be dealt to scientific bigotry by the squadron of men who were to fly and direct their course (as balloons cannot) through the air, so soon as the precise out of their wings was settled by the society in embryo. By way of illustrating his implicit belief in the power of Faith to work out its own fulfilment, he embarked in this scheme with slight funds, save such as he could conjure out of the pockets of capitalists, private or official; he established a journal, '*L'Aéronaute*'; and he set himself about building his huge balloon, with its wicker travelling-mansion for thirteen. The periodical excited some laughter for awhile by the ferocity of M. Nadar's attacks on all who were not prepared to embrace his theories—as, for instance, the Abbé Moigno. Being delighted with his own perfections, he has no hesitation in assuring us that every one who refuses to bow down to them, and to injure him by questioning the soundness of his conclusions, must be a miserable creature, not to be kept terms with. But that vituperation, *per se*, has no common charm for him is evident from certain epithets and passages with which he has gone out of his way to spice this narrative:—to name but one, the stupid and unprovoked assault on M. Ingres, the somewhat

cold and pragmatical painter, which is here dragged in, head and shoulders. M. Nadar seems unable to conceive that the building and fitting out of the Giant could have been hardly considered save with derision by those who followed the process (if our author describes it accurately), unless they happened to be as fanatical in their belief as himself.

Let us string together a few of his confessions. Having devised the monster machine and the flying lodging for thirteen, and ordered the silk in a most unbusiness-like manner (but how should a genius like himself know anything about business?), and set the basket-makers to work, the next thing was to scrape together the cash by which immediate expenses were to be defrayed. So this most independent of projectors rivalled *Tweemlow* and *Lady Tippins* at election time, in Mr. Dickens's new novel, by rushing about in cabs to levy contributions on every one, far and near, who had a pound or a penny to spare. A well-known patron of the Greeks answered the call munificently; and in a moment of inconsiderate gratitude M. Nadar resolved that "the Giant" should make its first appearance at Baden-Baden. But he overruled himself. His own France should have the glory! Money, however, came in but capriciously. One morning he rose from his troubled bed in agonies as to the wages of the women who were sewing together the gores of his balloon. One, only one, unexhausted acquaintance occurred to him; to whose house M. Nadar rushed. In tears the friend was, at having no money to offer by way of aid; in remorse, at having treated himself to a summer holiday when a benefactor of mankind was wanting the sinews of beneficence. What was to be done? The enthusiast darted out of the room, winged by a happy thought, and returned with a small case in his hands. "Take these"—(only think, his wife's diamonds!)—he cried to M. Nadar. M. Nadar took the diamonds, if we comprehend aright the two rows of asterisks which serve by way of drop-curtain to this moving scene.

In a like innocently, impudently, insultingly arrogant fashion does the story go on. Supported on diamond and other contributions, collected by the *Tweemlow* and *Tippins* device, the balloon was sewed together;—its proprietor lightly taking no measures to ascertain the quantity of silk used in its structure (everything in the shape of arithmetic being impossible to him); and subsequently, he assures us, finding himself swindled and fleeced by the contractor. No matter, for the moment. The net-work was netted, and the house for thirteen built. The machine was carelessly constructed, M. Nadar admits; but the fault lay with the Godards,—practised ballooners, to whom he had intrusted the working out of his ideas and the arrangement of proportions and details so entirely without precedent. To this hangs an incident, told in the after-part of the story, which marks character more than the narrator may have meant. M. Nadar—who is for ever boasting of the indomitable earnestness of his convictions, the certainty of his calculations, the foresight of his discipline, and the irresistible power of his purposes—had been (sensibly enough) satisfied, from the first, that the valve by which the discharge of gas is to be regulated must bear some proportion to the dimensions of the globe it is intended to relieve; and had (he says) announced his plans accordingly. But "*those Godards*," to whom he trusted everything, chose to exert their private judgment—it is insinuated not without lurking ideas of jealousy and mischief having got into their stupid heads,—and so made the valve of the Giant of the ordinary size! When M. Nadar remonstrated with them



on so important a piece of disobedience, they assured him that the difference was of no consequence; and, not to disoblige them, this man of adamant conviction and iron will *let the matter take its chance*; and ascended with his experimental machine in an imperfect state,—aware that such was the fact.

To be sure, his mind had been occupied with affairs of far mightier importance! There were prospectuses to be written to the papers, and printed in millions (not forgetting lampoons against sceptical persons and misers who would not pledge their wives' diamonds). There were circular notes to be printed in every European living language, for the Giant was "laid out" for Russia as well as other countries, and in the dead language of Latin, which were to be flung from the flying house on due occasions, to assure the world below that M. Nadar and his twelve were "as well as could be expected." There were millions of tickets to be printed, and cut out by beautiful ladies, who turned his drawing-room into a workshop. There were the authorities to be won over. He wished to exhibit his triumph in no less august a show-ground than the Champ de Mars; which Champ de Mars was not to be come by, and protected for his use, without leave of the authorities. With what brilliant diplomacy he succeeded in making good his ground he shall himself relate. We can treat the reader to only an imperfect reflection of his resplendent, yet unfinished, periods. If there be bad English in the paraphrase, it is by way of presenting the bad French of the original.—

Four days before the ascent (says he) I went to the Prefecture of the Police to see the head of the Municipal Police, M. Nusse. I found a man full of politeness and good-will. "In putting the Champ de Mars at my service, Sir," said I to M. Nusse, "I appreciate that a weapon has been put into my hands of the first quality;—long range, precision, nothing wanting to hit my mark with. But this fine and good tool is the very one which would best serve for me to blow out my brains, if you do not insure me the safe enjoyment of its possession. You know what the populace of Paris is on certain days; and I have no need to recall to you from the history of aërostation precedents such as Miolan and Janinet, Deghen, de Lennox, &c. The masses are hostile to novelties; balloons, like railways, have remained to be still a new thing and a peculiar excitement. There are always people on a bridge to throw beams and stones on the rail before the train passes; there are always miscreants who can but half devour their desire to do a mischief to every aéronaut; there are, above all, always hands greedy with the necessity of being first at the wreck. If I had not, ten times for once, the certainty of being well covered by you, I—"...The head of the Municipal Police reassured me, promising to grant me all the force necessary—the service of his men to combine with that of the troop obligingly placed at my disposal by Marshal Magnan. To reassure me still more, he advised me to pay a visit to the Prefect of the Police himself, M. Boittelle. \* \* M. Boittelle, whom I had not till then had the advantage of meeting, appeared to me a man of direct and frank bearing, and a clear blue look (*regard bleu*) always meeting one full in the face. I felt myself at ease in crossing such glances. Then it was impossible for me not to recollect that his administration had made no great noise. "Happy is the people without a history" some one has said. The police make a great account of honest women who are not talked about. I knew, lastly, that M. Boittelle was fond of pictures, and I saw some very good ones round us. All promised well.

The man in office received the man of genius civilly, and informed his visitor that he had something to say in addition to that which the superior administration (unheard of and inexplicable in its benevolence on this occasion) had communicated to the proprietor of the

Giant. M. Nadar protests that out of delicacy and consideration he will not give the precise words of M. Boittelle's address to him;—in which, however, nothing was veiled or left to be guessed.

"Suffice it then to indicate," continues the aéronaut, "that the Prefect, perfectly aware of what was passing in the world, as was his duty, appreciated my somewhat too great want of enthusiasm for the actual government. He thought it fit again to repeat, in reference to my eloquence, too lively, too picturesque, and not sufficiently intermitting. . . ."

Here M. Nadar interrupts the Prefect's eloquence with a modest little protest:—

"Your opinions belong to yourself, sir," continued M. Boittelle. "But what I cannot understand or admit is, that a man having such a disposition of mind should address himself to Government, to obtain from it a 'PERSONAL FAVOUR.'—I started back like a watch-spring. The offence, the gravest offence, was to me.—"And if any one, under your circumstances, had addressed himself to me, to obtain a favour, this is how I should have treated his request." And the Prefect crushed a paper.—I should be unable to tell what colour I turned. "You have not, doubtless, expected, sir," replied I, "that I should retire, without my replying that which I have to reply to you! You ought to know the man who is before you—you who hold our hearts in your hand;—and you ought therefore to know, that if the question here was one of *personal favour*, as it pleases you to say, you would not see that man here any more than any other person should see him anywhere else! You make a complete confusion, sir; I come to seek for nothing from you, I BRING; and in your age, which has already discovered steam, electricity, and photography, I am—I, artist; I, man of imagination; I, ignorant,—the determining cause of a movement, of an agitation, from which shall come aerial navigation,—well, sir! you may take off your hat to this great age of Science! As regards my private profit, I tell you here, and it is really too clear, that, as father of a family, I am staking my child's bread, and my own skin. See what I traffic with, and what returns to me in the shape of a *personal favour*. Remains still an interesting side of the question,—good, moreover, to examine—the side of *circumstances*, which ought not to be indifferent here. I give you, Sir, the most beautiful, the most grandiose, the most moving spectacle, which has ever been given to man to contemplate. Now, who am I? a man without fortune. How much does this spectacle cost me? a hundred thousand francs (it should have been the double!)—and to you, to government, so much interested in this great thing, what does it cost? The abandonment during half a day of an unfrequented scrap of public ground, over which, by tradition, every aéronaut has a right."

Some may be irreverent enough to imagine that the above speech, thrown off in the heat of splendid disdain, bears one or two suspicious signs of after-touches, added by some reporter attached to one of the Melo-drama Theatres of Paris. But it had its effect. The cowed and conscience-stricken M. Boittelle crept into his shell, and awarded the Benefactor of Mankind, who has "a truth to offer more precious and beautiful than the statue which came out of the furnace of Benvenuto," all the protection and assistance that the latter claimed as a right.

Nothing, we repeat, can be more gorgeous and absurd than the entire account of the manner in which "The Giant" was fitted up and victualled for its first ascent. Here again this man of indomitable will and despotic authority placed himself entirely in the hands of friends, who, by his showing, did the utmost that folly and extravagance could do to make the whole affair a laughing-stock alike for grave and gay. At the head of these was M. Eugène Delessert,—a terrible ally on such an occasion; if M. Nadar has photographed him correctly,

and not smartened him up with false nose, beard, and eyebrows for the sake of effect.—

He has gone round the world ten or twelve times, has been only five times in California, and six in Australia. \* \* \* He speaks every known language, perhaps also the *Javanese*. He has hunted the bison of the Savannas with the Delawares, and the O Jib Be Was, the white bear in Norway, the blue fox in Greenland, and he has lighted his cigar at the last burning lava of the extinct craters of the Himalayas. Vice-President of the Committee of Vigilance at San Francisco, he has caused to be hung, or hung himself, ten or twelve rascals (I think he has kept the rope), and, blending the useful with the agreeable, he founded the first French hospital in California. He makes arms, can ride, can dive, freights ships, draws out commercial agreements, and paints in water-colours. He has seen everything, known everything. I'll trouble you—(*je t'embrouille*). Lean and dry as Don Quixote, solemn as Chinga-Kock, sober as Caleb, brave as Garibaldi, impudent as—myself; indefatigable, ingenious, inexhaustible in resource—a universal man, whom one could not fancy dreaming without his travelling bag at his side and his rifle on his shoulder—who could have improvised a dinner of three courses on the last days of the siege of Mayence, as he could have invented for you a lettuce-salad in the midst of the sands of Sahara, a highly-finished type of Robinson Crusoe—past, present, to come. \* \* An anecdote. In London, on a holiday, he was walking, taciturn as usual, in the public saloons of Cremorne. On a sudden he struck about him with his cane, and the glasses flew about in shivers on every side. The attendants, stupefied for a moment, got into a rage; a ring of people, more and more threatening, pressed round the insolent Frenchman who dared thus brutally to attack English property! Cries began, which might have been followed by effects. . . . Delessert crossed his arms, defying the crowd, and in a firm voice, and excellent English, said "I am a Frenchman; I have seen yonder impious caricatures of my sovereign; I have destroyed them, and I am ready to begin again. The one of you who would not do as much, if he were to see your Queen thus insulted in our Jardin Mabille, would be the last of the cowards!" And the English applauded him. Delessert went to the counter, paid for the breakage, and left the place.

This admirable and sensible comrade very presently assumed despotic authority over the flying wicker house, cramming it with every conceivable eatable and drinkable; glazing the windows; preventing its proprietor from entering, almost at the last moment, by making a superb decoration of flags (uttering a cry of despair when at last the Giant heavily lumbered up from the ground and cleared the trees, because he had forgotten the sugar-tongs!)—resolute afterwards to indulge in the intelligible sport of flinging down bottles in hats, through the dark,—and signaling the inglorious descent, near Meaux, by discharging his revolver.

No wonder that the machine, victualled for flight to Russia (though containing a Princess in a common morning dress, who arrived at the eleventh hour, and insisted on going up), thus planned and thus manned, took some four hours to travel to Meaux, twenty-eight miles from Paris, and there comfortably settled down hard by a swamp. It was all the Godards' fault, M. Nadar assures us. They are haunted by hydrophobia; and (as is excusable in those used to aeronautic speed), being puzzled as to time, fancied they were approaching the Ocean, and therefore forced the Giant to descend. But M. Nadar charges them with a graver offence. They were aware, when they left Paris, that the valve would not work,—was out of order, in fact open,—told no one, and only enabled the over-laden and exhausted monster to make such a very modest and deliberate journey by perpetually throwing out ballast. Yet M. Nadar—though, he tells us, already



made uneasy by suspicions of their perfidy—allowed them to drive his balloon during that second ascent, which was nearly attended with such frightful consequences; and during which he allows us to fancy that he was menaced with personal violence from some of the party!

We have well-nigh done, having sufficiently allowed the book to illustrate its writer as one in whose sagacity confidence can be justifiably reposed. Yet we leave untouched the most thrilling part of the narrative. This contains the particulars of the second ascent, almost forced on the projector by the laughter of Paris over the demure journey to Meaux, achieved by twelve men and one Princess! How M. Nadar was again crossed and hampered by those Godards,—irritated almost to madness by every circumstance which took place during the interval,—made shy by the starkers and street criers,—how he wasted three obstinate quarters of an hour in *not* being presented to the Emperor in the Champ de Mars, despite every inducement, to the vexation of his patron, Marshal Magnan,—how the King of Greece detained him with stupid questions,—how, at last, they got off (this time, we presume, without M. Delessert, and with Madame Nadar in place of the Princess),—how they went on through the night, and all but, as has been said, came to an ugly pistol encounter,—how, when day arrived, they found themselves so utterly worn out, cold, and wretched, that all dreams of such far flights as to Kiew, or Peterwardein, or Reggio, were given up by common consent, and the Giant was compelled to descend—how frightful was that descent!—at Rethem, in the kingdom of Hanover,—how the unfortunate passengers in the wicker house were all beaten out of human shape, and broken into small pieces, by the mad career of that tenement through forests and among houses and across roads (M. Nadar owning that its size and shape do make the flying cottage awkward to manage),—all these events, we say, had best be read in the author's own narrative. It cannot be closed without the reader being as well satisfied as its writer that Nadar "is by himself, Nadar."

Yet a few words remain to be added concerning his final chapter, in which our author takes leave of his rapturous audience, more resolute than ever to proceed with his Society,—to fly beneath his Giant, in order that he may fly without his Giant; and to fling thunder and lightning against those who dare refuse to cast in their lot with him. Well versed as he is in the history of air-voyages, and vaunting his truthfulness, he should hardly speak of the Giant's felicitous second journey from Paris to Hanover as "the longest aeronautic voyage known," when history and the *Athenæum* narrative, in their books of the past, how Mr. Holland and Mr. Monck Mason, piloted by Mr. Green, on the 10th of November, 1836, accomplished that successful flight across the Channel from Vauxhall Gardens to Weilburg, which was sung with such invigorating mirth by the bard of the 'Ingoldsby Legends.' One fact more. M. Nadar closes his tale while preparing for that third ascent of his from Brussels which took place not long ago. "While the readers of these 'Memoirs,'" he says, "are studying them by the family lamp or fireside, who knows but that—on one of these black nights, at the end of September, so long; and, worse, without a moon—he who writes them may be seeking through the dark to divine whether the gales of the equinox are to bear him towards the gorges of Caucasus, the Austrian Danube, or else towards the Adriatic." The late gales had other business on hand, and, indeed, were not required to make up their minds; because, long ere the moonless night fell, "The Giant" went

meekly to earth no further from Brussels than at Yprès!

#### NEW NOVELS.

*Which is the Winner?* By Charles Clarke. 3 vols. (Chapman & Hall.)

Mr. Clarke has already acquired a certain reputation as a smart writer on sporting subjects; but thenovel which he has now produced entitles him to a higher praise—that of being a spirited and ingenious composer of works of fiction. In 'Which is the Winner?' the sporting element, although not discarded, is kept in due subordination. There are few things more pleasant or exhilarating than a good run with the Heythrop or H. H., and the man who cannot understand such an enjoyment is to be pitied, even as we may pity a fellow-creature who has no ear for music or no appreciation for art. It is only in excess that field-sports become a bore, and that sporting talk degenerates into slang. Mr. Clarke takes care to avoid this bathos, and his men and women live for other things besides horses and hounds, but still they dearly love a good burst across country. It is not too much to say that they share this taste with many of the most intellectual and accomplished men of the day. Those who can do nothing but ride, are often people of very little wit or reflection; they have nothing to converse about except bullfinches and raspers; and their reiterated narratives of "splendid runs" are tiresome beyond expression. But is there any subject of conversation, however beautiful in theory, which does not become intolerable if constantly repeated? We avoid a man who spends his whole life in describing the last new opera, or transforms himself into a living catalogue of the Royal Academy; yet music and painting are subjects which promptly engage the mind and heart if judiciously handled. It is no wonder that stable-talk should be wearisome in the mouth of an empty-headed and uneducated youth; but still the horse is a noble animal, and wise men know how to use him properly and to talk about him agreeably. Conversely, it takes a good man to make a really first-rate horseman, though a great many simpletons may ride tolerably. In the book before us there are several sporting incidents, which are very graphically described; but the merit of Mr. Clarke does not end here; he has had the good sense to weave them into his plot, and to make them absolutely essential to its development. Thus they appear, as such things should appear, not in the first rank of importance, but merely as subservient to the greater events with which they are connected. This is the proper place for these things in actual life; and in novels, which are a picture of life, such is their place also.

The subject and scope of 'Which is the Winner?' are more clearly marked out than those of many, perhaps we may say most, works of fiction of the day. The rise of successful traders to wealth and political importance, their acquisition of landed property, and of a position which may be grudged but cannot be for ever refused in the "county," the "fraternizing" of the young people, which saps by degrees the prejudices of the parents, the aspirations of love, which seem so hopeless at first, but which eventuate in the ultimate fusion of classes by marriage; these are recognized features in the social picture of our times, and are well worthy to be handed down.

The plot which underlies the whole is ingeniously worked in, and its interest is felt throughout. Abel Bradfield, a rich iron-master, has become possessed of the Sommerton Hall estate, formerly part of the property of Sir Michael Carrington, a neighbouring gentleman of ancient descent. Each of the neighbours has a beautiful daughter and a promising son; and, although the young people feel every disposition to be friendly, the antipathy of Sir Michael to the Bradfield family makes it almost impossible for them to become intimate. Luckily, however, Lord Mentmore, who is staying with the Carringtons, is thrown from his horse and seriously injured during a glorious run with the—hounds, and is carried into Bradfield's house to await his recovery. This helps to break the ice, more especially as Laurence Bradfield has known

Lord Mentmore abroad, and has the highest esteem for him. Besides this, Laurence has rescued Stafford Carrington, Sir Michael's son, from a watery grave during the same run, his horse having failed to clear a brook, and rolled over, with his master under him. After this the two families meet at Lord Mentmore's house, and a certain degree of intimacy is unavoidably recognized. Still there is a serious obstacle to the wishes of the heroes, each of whom is longing to avow his love for the sister of the other. There is a secret, unknown at first to all the younger people, and only partially understood by the elders, which accounts for Sir Michael's having a stronger feeling against the Bradfields than mere aristocratic pride would warrant. It has been mentioned that Sommerton Hall once belonged to the Carringtons. A former owner, Sir Michael's father, was known to have mortgaged it to Henry Bradfield, father of the present squire; and it was known, also, that he drove to Sommerton one night, with the view of paying off the mortgage, and obtaining a release. On his return he was attacked by several unknown persons, who left him for dead, and carried off all that was found about him. The release and receipt for the mortgage-money were nowhere to be found, and the estate, for want of evidence of payment, became the property of the mortgagee. Thus, Sir Michael looks upon the Bradfields as having unjustly deprived him of half his birthright, and perhaps even suspects the deceased Henry Bradfield of having personally robbed and murdered his father. It is difficult to hold Abel Bradfield innocent of complicity, or at least of being an accessory after the fact, and thus a family feud adds two-fold bitterness to Sir Michael's inborn prejudice. Through a mere accident, Laurence Bradfield, who is a high-minded and resolute young man, learns that there is something wrong, and determines to devote all his energies to the discovery. Our readers will, of course, guess that he succeeds, but more than this we do not feel at liberty to tell. Suffice it to say, that a veteran poacher and a rascally trainer at Newmarket (facetiously called "honest Tom Jackson") are brought into play, and do excellent though rather unwilling service towards the unravelling of the mystery. When it is added that there is an exciting affray with egg-stealers in Lord Mentmore's pheasant coverts, and that a most important link of evidence arises indirectly thereout, it will be seen that sporting events and sporting characters are not introduced without a purpose. The less important figures are well drawn, and the dialogue is genial and sometimes very humorous, but there are a few errors here and there which might have been avoided by careful revision. Lord Mentmore is a magnificent young nobleman and a capital fellow, who does everything "on the square," and will neither buy other people's pheasants' eggs nor let his own be stolen. He is victimized a good deal by "honest Tom Jackson," who always saddles the horses himself, and is wont to rig the betting market by over-weighting them with his own hands. Many other devices he has; but at length his Lordship suddenly opens his eyes, and checks Mr. Jackson by taking matters into his own hands the very morning of a great race. The result is that he wins the Derby and the Two Thousand, while Jackson has to leave Newmarket for change of air. The young ladies of the story are everything that is delightful, but they do not appear very much. There is an eccentric old lady however, called "Aunt Philly," whose caustic humour is highly amusing, and whose really kind heart exercises an appreciable influence in conducting to the happy termination of the story.

*Darkest before Dawn.* By the Author of 'The Cruellest Wrong of All.' 3 vols. (Smith, Elder & Co.)

THOSE who have wasted time over the forgotten novels of George the Third's reign can testify to the importance of the part played by supernatural agency in the romances which used to send our grandmothers into fits of hysterics at the close of the last and the beginning of the present century. When that poor Prince Regent, on whose broad shoulders it is the fashion to place the iniquities

of his contemporaries, was still a young man spiritualism ran riot in *belles lettres*, even as now-a-days it performs strange antics in the drawing-rooms of fine ladies. The ghost was the thing. Without it no novel met with wide acceptance; with it the most preposterous and feeble love-stories were extolled as works of genius. "What sort of ghost have you?" was the first question put by the fashionable publisher of the period to a new author presenting his manuscript in the Row, and if the reply was not satisfactory the negotiations were at once brought to a close. Really first-class ghosts were in great demand: but the faintest, most impalpable, most inconsistent specimens of the "sheeted spectre" tribe found purchasers. Indeed, anything savouring of those horrors with which the popular imagination invests graveyards and death-chambers at the lonely hour of midnight was a saleable commodity. Sepulchral groans, mysterious murmurs in deserted apple-closets, periodic or fitful tapplings behind ancestral portraits had their value. At this time of popular enlightenment it is difficult to estimate the full effect which the white skeletons, and demoniac yells of the preternatural romance had upon our ancestors. A few persons indeed still remain who think 'The Castle of Otranto' the finest book in English literature. One old lady we ourselves could point to, who for the last half-century has been in the habit of reading 'The Mysteries of Udolpho' from beginning to end every Christmas holiday, and who never opens the pages of the tale until she has fenced off diabolic agencies by saying her prayers, and putting the Book of Common Prayer open on the table before her. But these last representatives of an old faith are yearly becoming more scarce, and ere long they will be looked for in vain. The sooner they go the better: for they meet with little consideration and less sympathy from the rising generation of novel-readers who laugh derisively when the untouched armour rattles in the Baron's hall, or Lady Eva's night-gown glides along the moss-grown parapet. Whilst every season enriches some new knave, who dares to announce himself as a connecting link between man and the angelic multitudes, fashion turns contemptuously from the "dear spirits" who presume to push their way into three-volume novels. Impalpable horrors no longer meet the requirements of our sternly practical devourers of sensation romance. A thirst for pools of blood has replaced a love of mysterious rumblings. Instead of asking, "How about your ghost?" publishers inquire, "How about your murdered victim? What's her age? Of course, she is a woman, and has just had a baby; and it doesn't matter much how she is killed; but does she die early in the book, and under mysterious circumstances?" That the particular article in request is found without much difficulty we need not say, when every week gives us a new tale the interest of which mainly depends upon murder.

'Darkest before Dawn' may be commended as qualified to disgust readers with the vicious school to which it belongs. The dullness, confusion, and indescribable weakness of the story, prove that it is no attempt to burlesque the murder tales; but the extravagance of its first chapter caused us for a moment to regard it as a satire on the writers of whom the author is really a respectful copyist. Its very first paragraph runs thus: "Early in the morning of the 1st of August, 17—, the inhabitants of Culver, a village on the north-western coast, were thrown into great excitement by the intelligence brought by two labourers that a young woman had been found murdered in Fulwood Park. There was a footway through the skirts of the park open to the public, which, as it afforded a short cut to several places, was frequently used. The body of the murdered woman had lain so close to this footway that the men could not pass without seeing it." Here is what the lovers of sensation call "a good opening." But unfortunately the strong commencement is followed by a tame, dreary, inexplicable love-story. It is soon apparent to the reader that the murder was only stuck into the opening chapter for the sake of gratifying the "present taste of the public mind." Indeed, if the murder were taken out of the book, a few slight

modifications of the story would altogether conceal the fact of its withdrawal from the reader. There is no search after the man of blood, no avenger of the dead sworn to bring the murderer to justice, no character on whom the reader is anxious to fix the guilt. All that follows the discovery of the strangled mother is one dreary rigmarole of goody-goody, until the close of the third volume, when two reputable country attorneys enliven the action of the tale by quarrelling, seizing each other by the hair, and calling for the police. In the contest one of the attorneys takes a knife from his pocket, and, after plunging the blade into his partner's body, stabs himself just beneath the heart. The second blow does not cause instant death. Before he expires, the suicide, who has throughout life been a man of exemplary reputation, astounds his acquaintance by avowing that the woman murdered at the opening of the tale was his wife; that he murdered her; that Sir Richard Grimshaw has been unjustly suspected of the foul deed; and that he himself takes lively pleasure in reflecting on a long career of unparalleled villany. Enough has been said of this novel.

#### *The Master of Marton.* 3 vols. (Hurst & Blackett.)

As a distinguished writer once gave to the world "a novel without a hero," so there is no reason, perhaps, why society should not accord its approval to a novel without a story, or, at least, a novel in which the plot is a matter of secondary importance. Such a novel is 'The Master of Marton,' which might, but for certain complications appearing towards the end of the third volume, be justly entitled a history of hearts and feelings, and not a narrative of events. There is probably a certain proportion of readers, especially among those of the gentler sex, to whom a work of this kind is likely to be acceptable, especially when the psychological analysis is delicately and carefully performed. Moreover, the story of the 'The Master of Marton,' slight as it is, is sufficiently striking to save the author from being suspected of a lack of inventive power. It is not, we imagine, from weakness, but from deliberate intention, that our traveller in the land of fiction has selected her particular course; she has nerves and sinews, and can climb rocks and ford rivers if she likes, but she has preferred during the greater part of her journey to glide smoothly along the level plain. The author's favourite sketch of character is Janet Brande, a young lady who is first introduced at the early age of seventeen, a warm-hearted, fair-haired creature, mewed up in a lonely grange with a philosophical parent and a pragmatical aunt. Into the dreamy twilight of Janet's life there suddenly comes a glorious sun, as it seems to her,—to the reader it is simply the commonplace figure of a middle-aged artist, who paints the child, talks to her as an equal, and unconsciously becomes the master of her heart. The time comes when he has to go away, and then poor Janet's days seem ten times more dismal than before by contrast with this transient glimpse of happiness. In a storm of conflicting feeling she marries a Mr. Clyde, a man who only wants her money, and for whom she has no sincere affection. This is the second period of her heart's career, and it seems more dreary, more hopeless than the first. But it is soon over, for Mr. Clyde dies a few months after his marriage, and Janet, softened and chastened by her trials, retires to live in contentment, if not in happiness, at her father's house. For five or six years this quiet existence goes on, but at the end of that time an important event occurs: Leonard Holdych, the "Master of Marton," comes home to take possession of his ancestral halls. He is young, attractive, and a bachelor; and it very soon becomes clear that he and Janet are cherishing a mutual flame. An unaccountable hesitation, however, seems to hold him back, and it is not till after an acquaintance of many months that the young widow is asked, and consents, to be mistress of Marton Hall. Full of her newly-found bliss, she has neither doubt nor care, and she little imagines that there exists an insurmountable obstacle to their union. Nor does Leonard believe it either, though a secret misgiving has been the cause of his long hesitation. He remembers that many years

ago there was a lovely girl in Scotland, who married him, partly to escape from wretched servitude as a governess, and partly in compliance with his wild entreaties; but he little knows that she fled the next day with the only man she really loved, and that the straw hat found floating on the little mountain stream was artfully thrown there by a faithless wife. Who can paint his despair when he meets her by chance in the great wilderness of London and comprehends at once that his new dream of happiness is over? Thus poor Janet is mocked once more with an airy vision; she has groaned under the yoke of a marriage without love, and now she must love for the rest of her life without a prospect of marriage. But she bears up nobly after the first shock, and very fortunate it is that she does so. Her active benevolence brings her in contact with people far removed from her station, and, by a strange combination of events, it happens that she watches by the deathbed of the lost wife of Leonard. She finds to her astonishment that the betrayer of the now dying woman was her own unloving and unloved husband; thus she is doubly connected with the unfortunate being whose life is ebbing away; but while the latter has suffered for her weakness, Janet, on the other hand, has a happy future before her, the reward of a conscientious endurance which more than atones for one or two errors of judgment. The wedding (which takes place shortly after Leonard has laid poor Isabel by the side of her father in the old Scottish churchyard) is celebrated in a quiet way, as befits that of a widow and widower; but another wedding makes up to the villagers of Marton for this want of display. It is that of pretty Jessie Lee, the blacksmith's daughter, who has consented to give her hand to Reuben, the son of a prosperous miller. Some of the little scenes between Jessie and Reuben are very nicely sketched, and the jealous pique of the young girl, who mistakes Reuben's timidity for indifference, and tries to argue herself into indifference also, is well drawn and true to nature. Roger Lee is a good specimen of a sturdy, out-spoken working man, with a strong arm, a soft heart, and a characteristic north-country brogue. His dictum at the wedding is excellent if properly understood: "I never reckons owt," he says, "of a man as hasn't a bit o' the woman in him, nor much of a woman as hasn't a bit o' the man in her." The character of Wimsley, the lawyer, with his small cunning and his awkward attempts at love-making, is amusing as far as it goes, and affords evidence that the author has not confined her observations entirely to the sentimental side of human nature.

#### OUR LIBRARY TABLE.

*Greek Anthology: with Notes Critical and Explanatory.* Translated by Major R. G. Macgregor. (Nisken & Parker).—If, according to the modest statement in Major Macgregor's Preface, and in his two former productions of this class, he is not a Greek scholar, his present work affords ocular demonstration that he is, at any rate, not without a love of Greek literature. To have filled more than seven hundred pages of unusual size with translations and notes—the latter in a type inconveniently small—implies an amount of toil which none but a devoted student would be willing to undergo, still less regard as a relaxation, like the gallant Major. Nor is he merely fond of his subject; for his efforts in this department have obtained the approval of such authorities as Walter Savage Landor and G. Burges, the editor of the Greek Anthology in Bohn's Series. This volume is vastly more extensive than the last mentioned or the collection by Bland and Merivale, as well as differently arranged. Its bulk alone is enough to deter most readers, however meritorious its execution. Major Macgregor pleads, as an excuse, the difficulty of selecting where all is valuable; and yet he has not scrupled very properly to omit whole books found in Jacob's collection. The general reader will prefer the two works named above, which contain the cream of these stray fragments of antiquity, with prose and metrical translations of each; while the scholar will naturally consult the originals. It requires something more than a love or knowledge of Greek to produce apt render-



ings of Greek epigrams and other brief occasional effusions into English verse. To convey the full sense, without addition or alteration, and yet to preserve the point and finish of the original, is what none but a skilful hand can accomplish, if it be not unattainable. Major Macgregor admits having preferred strength to smoothness in his versions; and we doubt whether they will convey to the unlearned reader a very favourable idea of what he terms "the charms and riches of these minor Greek poets."

*Æschylus.* Translated into English Prose by F. A. Paley, M.A. (Bell & Daldy.)—We cannot persuade ourselves that Mr. Paley has done a service to accurate Greek scholarship by his present publication. For one student who will make a really good use of it, there are a dozen or twenty whom it will prevent from exerting themselves, and thus at once acquiring sound knowledge and improving their minds. In his edition of *Æschylus* Mr. Paley has given quite as much assistance as can reasonably be desired. There is all the difference in the world between giving hints for the solution of a problem—leaving the student to work it out with this assistance—and doing the whole thing for him. This is the difference between a commentary such as Mr. Paley's, with translations of the most difficult passages, and an entire translation, as here. The latter we consider as fatal to real progress as the former is beneficial. Of course, if there is to be a prose translation of *Æschylus* for students, it would be difficult to meet with a man better qualified to execute it than the accomplished scholar who has devoted so large a portion of his life to studying and editing this author. His translation is all that could be desired for accurate rendering of the original and genuine purity of English.

*Eclogues and Monodramas.* By William Lancaster. (Macmillan & Co.)—The author of this book is one of those for whose especial behoof Mr. Tennyson has written the little allegory which tells us how the poet sowed his seed and reared what he fancied was a flower, but the critics called it a weed, and by the time the world in general had recognized that it was a flower of the true immortal tint, the thieves had stolen seed from it and grown flowers in its likeness, until it has become so common that many lookers-on regard the Tennysonian flower once more as only a weed. Some of these imitations, says the poet, are very pretty; one of them, 'Tanhauser,' was proclaimed, though not by the *Athenæum*, as worthy of the original, and some, he adds, are poor indeed. These latter are very numerous; and, however pretty the imitation, the result is certain to be poor. Once more we warn young rhymerasters that they had better steel seed from anywhere and almost anything in literature than the Tennysonian flower. They had better leave this "voluptuous garden-rose" and try a few thistles, to be found in the wild places of the past, and see if they can rear a flower of their own from the less-cultivated seed. Twelve months' hard labour on the 'Heimskryngla' would do them a world of good, to be followed by six months' robust fare from our national ballads. If they have any poetic thews, such a course would help to bring them out. We are heartily sick of this continual feasting of our juveniles on dainties too rich for their stomachs, and then asking us to call their pukings poetry. Mr. Lancaster is one of the worst offenders amongst recent verse-writers. His painful mimicry of the noble music; his "damnable iteration" of the well-known manner; his repetitions of tricks that we see through, in place of the old miracles that we did not see through; his flashy gilt instead of the fine gold, are almost sufficient to weary the reader into forswearing the original poetry altogether until he can get this lacquer-ware out of sight, and the monotonous drone of the sham music out of his ears. If Mr. Lancaster have any of the true metal out of which poetry makes its current coin or singer's crown, he had better pour it into any other mould than the Tennysonian, until he can get a mould and make a manner of his own. At present it is impossible to say which he possesses in his own right. The pseudo-classical poems count for nothing; they are as the sheerest and most vacant echoes from an

empty house raised by an outside voice. The nearest approach to a personality in the writer may be found, perhaps, in such pieces as 'Country Philosophy,' 'The Sale at the Farm,' and, chiefly, 'James and Mary.' In this latter poem there are signs of the observing eye with humorous twinkle in it.

*Tammas Bodkin; or, the Humours of a Scottish Tailor.* (Edinburgh, Menzies.)—We agree with the author of this book in thinking it would be a pity if the Scottish language should die out of all future literature. At least we would have many of its expressive words gathered up into English for current use. But the writer of 'Tammas Bodkin' is not calculated to extend a love of "braid Scotch" amongst the Southrons. His humours are not interesting. There is only one Scottish tailor whom the reading world is likely to care about; he came from Dalkeith, "Mansie Wauch" by name.

*The Return of the Swallow; and other Poems.* By Goodwin Barnby. (Simpkin, Marshall & Co.)—It is not pleasant, on putting forth one volume of poems and promising another, to be told that the first was not called for, and the second is not likely to be. Yet some such verdict must be given in the present case. Years ago Mr. Barnby was one of those who chimed in with the Progress cant, then so popular in verse. Those were his most lusty strains. The politico-social preacher has not mellowed into the poet. The voice has become still more husky, the feeling more misty, the thoughts more prosy. We are glad to note any exception, however, and we quote this one:—

#### HER DAY.

Sweetly now she sleepeth; Dreams, be bright and fair!  
Snowy breast, swell lightly; Breath, enrich the air!  
Morning, gently wake her; Winds, your softest sigh!  
Dews and vapours, vanish; Sunshine, fill the sky!

Beaming now in beauty; Flowers, rise round her feet!  
Grass, spring up all grateful; Bless her footsteps fleet!  
Golden noon, look on her; Clouds, her presence flee!  
Bluest heaven in her eye; Sun, your rival see!

Meekly now she resteth; Day, be still and pray!  
Softening shadows, gather; Flickering fancies, play!  
Western skies in purple; Glowing glory fade!  
Evening star, beam o'er her, Twilight thro' thy shade!

Fondly now she sleepeth; Love, be watch and ward!  
Lilies are her eyelids; Rose, whom no thorns guard!  
Holy night, thus keep her; Sleep, refresh her charms!  
God, still sweeter make her, folded in my arms!

But Mr. Barnby is mistaken in thinking himself a pathetic man. We fancy he must be naturally a very funny man,—none the less so because he may not be aware of it. He possesses a large fund of unconscious humour, and that is ever the most provocative of merriment. He is funny with a serious face, which is just what Hood and Liston were. And here the fun has an added charm through its being unintentional. Take this view of Crinolines, for example:—

And blessed is he who 'mid the storm  
Can see the skirts of angel form,  
And, 'mid the stress of incidence,  
Grasp the bright hem of Providence,  
And wave, in battle with the world,  
The banner woman has unfurled.

Now that, we think, is one of the funniest things we ever found in verse. We had no previous conception, of course, that the "banner woman has unfurled" so widely, was one with the skirt of an angel. The "stress of incidence" we may pass, because in that garment there is no such angle to lay hold of. But how on earth are we to fight the world with a Crinoline? George Herwegh sang long ago that to "cold steel it must come at length,"—still we never thought it must come in this shape; also, blessed indeed are they to whom it has not been the hem, and vesture too, of improvidence. Some of the descriptive epithets are apposite as Mr. Punch's "warbling duck." Here is one of the

—milk-white steer,  
Chewing the cud, with a reflective grace,  
And mild, deep quietude in each fine face.

The eyes are fine, but can there be anything in nature more stupidly stolid than the face of a grazing cow? The Scotchman was nearer the mark who considered there was some "fine confused feeding" in a sheep's head. Mr. Barnby, we imagine, is the first man who has ever had the courage to celebrate a bonnet trimmed with "cherry-coloured ribbons" as charming, and we hope he may be the last. His taste in dress is peculiar, but it is not

poetic. In a piece entitled the 'Music that shall be,' we are told that in the Millennium the "crow shall sing like the thrush." We trust not. Surely the most distraught, long-haired, visionary follower of Herr Wagner never contemplated so absurd a possibility in the music of the future. Again, amongst the spoils of the sea our author singles out for notice "Valour's shoulder-blade, and Beauty's hip." Hip, hip, hooray!

*School Class-Book of Arithmetic.* Part II. By B. Smith. (Macmillan & Co.)—Accompanied by metrical equivalents.

We have on our table a fourth edition of *Why Paul Ferroll killed his Wife*, by the Author of 'Paul Ferroll' (Saunders, Otley & Co.),—a sixth edition of *The Hours: being Prayers for the Third, Sixth and Ninth Hours; with a Preface* (Parker).—The following Almanacs for 1865:—*Cassell's Illustrated Almanac* (Cassell, Petter & Galpin),—*Morton's New Farmer's Almanac*, edited by John C. Morton (Blackie & Son),—and *The Farmer's Almanac and Calendar*, by Cuthbert W. Johnson and W. Shaw (Ridgway).—And our miscellanies comprise: Part II. of Dr. Ingleby's *Introduction to Metaphysic* (Nutt),—*Analysis of Recent Cases (decided in the Law Courts of England, Scotland and Ireland) exemplifying the Difference between an Ordinary and an Indisputable Life Assurance*, by Alex. Robertson (Edinburgh, T. & T. Clark),—*The New Standard Primer; or, the Easy Horn-book*, by J. S. Laurie (Murray),—*Bunyan's Pilgrim's Progress* has been added to the "Shilling Entertaining Library" (Murray),—*Review of 'The Works of John Knox, collected and edited by David Laing,' by Rev. James Young (Oliver & Boyd)*,—*The Northern Kingdom, by a Colonist (Montreal, Dawson)*,—*The Rev. F. Meyrick On Dr. Newman's Rejection of Liguori's Doctrine of Equivocation (Kivingtons)*,—and from Messrs. J. H. & J. Parker, *Sermons preached in the Chapel of St. Peter's College, Radley, by the Rev. R. W. Norman*,—*The Inspiration of Scripture and Eternal Punishment: Two Sermons, by the Rev. W. C. Lake*,—*The Witness of the Church to the Promise of Christ's Coming: a Sermon, by the Rev. H. L. Mansel*,—*Education for Frugal Men at the University of Oxford: an Account of the Experiments at St. Mary's and St. Alban's Halls by the Principals of those Halls.—What I saw in Syria, Palestine and Greece: a Narrative from the Pulpit, by the Rev. S. Smith (Longman).*

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## THE GOLDEN MS. AT MOUNT SINAI.

Didsbury, near Manchester.

WHEN at Sinai in March last, I had the opportunity, in company with Mr. Edward Mackworth Young, of Trinity College, Cambridge, of examining, for some hours together, the New Testament MS. known as the Theodosius or Golden MS., preserved in the Convent of St. Catherine. Like most readers of books of Oriental travel, we were aware before leaving England that such a MS. either was or had been in possession of the Sinai monks; and we purposed, if possible, not only to obtain a sight of it, but likewise to clear up the mystery which seemed to hang about its character and contents, and to determine its readings in certain passages, which we knew to have paramount interest in the eyes of Biblical critics. The results of our inquiries at Cairo respecting the MS. were anything but encouraging. The convent, we were told, had had in its keeping a MS. of the New Testament, in whole or part, written in letters of gold; but it was exceedingly doubtful whether we should be able to see it, or even to gain any tidings of it; the monks had always been reluctant to show it to strangers; very few persons had ever succeeded in making their way to its hiding-place; indeed report stated, that the convent had recently parted with the MS., and that it was removed to St. Petersburg. On reaching Sinai the monastery was one of the first objects to which our attention was given; and while inspecting the principal library within its walls, we ventured step by step to inquire after the treasure of which we were in quest. To our great relief and satisfaction, the Superior told us that it might be seen in the "Archbishop's Room"—where, we were previously informed, the MS. had been used to be kept; and, in no great while, the door of the room was unlocked; the fastenings were removed from a second door leading into a side-chamber, as well as from a case, chest, or cupboard within the chamber, containing what are thought to be the literary jewels of the convent; and the famous Golden MS. was produced by two of the monks and laid upon the table before us.

At this time we were not alone. Several other visitors, not of our party, were present; among them a young English Grecian, who clung to the volume as if spell-bound;—it was the first MS. specimen of "the Doric dialect" he had met with. Under such circumstances we could not even approach the task we had allotted ourselves; and we therefore instructed our dragoman to tell the monks that we were wishful to spend two or three hours in examining the MS. when the rest of the company was gone, and that we were willing to pay handsomely for the privilege. We did not hear what passed; there was evidently a little suspicion and demur; but the almighty dollar carried it over all, and our request was granted. A few minutes later we were closeted with our book, a single monk remaining to watch our fingers and pockets; and both on this occasion and on another, which additional *bakish* secured for us, we were free for a considerable time to do what we pleased with the MS. of the golden letters.

Up to the time of our first examination of the MS. we were altogether mistaken in its character. Robinson had spoken of it as a "MS. of the four Gospels" with "the Gospel of John" at the head of them; and we shared the prevailing opinion, that it contained the writings of the Evangelists, possibly some other parts of the New Testament, in a form like that under which the Sacred Text appears in the Sinaitic, Vatican, Alexandrian, and other well-known ancient Codices. We were not aware that Tischendorf, in his '*Aus dem heiligen Lande*,' published in 1862, had described the MS. more exactly; and when a very brief handling of it opened our eyes to the fact that it was only an Evangelary, a service-book containing Lessons from the Gospels as used in the Greek Church, the surprise we felt was only equalled by the disappointment and chagrin which so unwelcome a discovery caused us.

We did not of course abandon our design of examining the MS. because of this new light; but we were unable, in the nature of things, to turn the time at our disposal to as good account as we should have done over a straightforward copy of

the Gospels; and we were compelled, in most instances, to forego that minute inspection of particular passages which we had promised ourselves in the outset. As it was, we did what we could, and were able to make a number of notes on the appearance, contents, and state of the MS., which may add something, at least, to what is commonly known in England respecting it. It is no slander upon the monks of Mount Sinai to represent them as generally heedless of literature. Happily, however, the Golden MS. is not uncared for. As we have mentioned already, it is protected by a series of guards from the eye and hand of the stranger; and, even in its secret depository, it is kept covered with a wrapping of faded sky-blue silk, edged and embroidered with silver. On both occasions of its coming into our hands our watcher brought it forth in its dress of blue, and carefully re-clothed it when our scrutiny was ended.

The MS. is of the form which may be described either as folio or quarto, and measures on the outside a foot or more in length, by three quarters of a foot in breadth, and some three or four inches in thickness. It is bound in crimson velvet, the velvet covering not only the back, but also the stout wooden sides of the volume. In place of clasps, it is furnished with fastenings of loops and pins, two pins with loops corresponding to them being fixed in one of the boards on the side, and a single pin with its loop at either end. The edges of the MS. are quaintly watered with arabesques in red and other colours. Several brass bosses inserted in the lower cover serve it as legs to stand upon. The upper cover is ornamented with open-work of brass, which runs round it as a bordering, and forms a centre-piece occupying most of its surface. At each corner a figure of one of the Evangelists, enamelled in purple and green, appears within the border. St. John and St. Mark are at the left and right of the top respectively; at the bottom in the like positions are St. Luke and St. Matthew. To the left of each of the enamels are the letters OAGΘ arranged as a cross; while to the right of them are seen in succession the words ΙΩΘΕΟΑΓ, ΜΑΡΚ, ΑΟΥΚ, and ΜΑΘΕΟ, disposed in two or three lines apiece, and inclosed, like the words to the left, by a circle drawn round them. The plating in the middle represents the Crucifixion, with Mary on the right of our Lord, and the Apostle John on his left. The cross is planted on a skull; and the background seems intended to picture either the place Calvary and the Sepulchre, or the hills about Jerusalem with the city wall and its gates. A label carrying the inscription ΟΒΤΑ is attached to the top of the cross, while stars and angels occupy the vacant space above the scenery beneath. The carving of the whole is rude, and presents that strange blending of the solemn and grotesque which is encountered so often among the Christian antiquities of the East.

The MS. consists of rather more than two hundred leaves, a hundred and ninety of these being occupied with text. The material composing it is a wonderfully fine, firm, and well-dressed vellum, of exquisite whiteness, and, with rare exceptions, hardly less pure and bright than when it left the hands of the currier and scribe. The edges of the leaves are frequently strengthened or repaired with narrow strips of paper carefully pasted along them, though there is little in their appearance to show that such additions were needed.

Several leaves at the beginning of the volume are adorned with full-length coloured drawings of Christ, the Virgin, St. Peter, and the Evangelists. There are seven of these drawings. The first, painted in blue on a golden ground, with a decorated border about it, represents our Lord. A leaf of white silk covers the picture by way of protection. The Virgin—"Mother of God" she is styled—follows in blue and purple; her left hand holding a roll, a border, as before, surrounding her, and purple silk performing the part which fell to the white in the previous drawing. St. Peter comes next, in drapery of slate-blue, his hands uplifted and the tips of the thumbs touching each other. He also stands within an ornamental border, and has pink silk spread over him as a covering. At the sides of the figure are the words "the Holy Peter," written in two vertical columns, the letters

being slightly embellished. Last of all we have the Evangelists, Matthew, Mark, Luke, and John—this is the order—each holding the book of his Gospel, and protected by his screen of purple silk. St. Matthew appears with his name over his head, and, unlike his fellow Evangelists, he carries his Gospel on his left arm, with the right hand laid upon it.

The leaves of the MS. are each  $11\frac{1}{2}$  inches long, by  $8\frac{1}{2}$ , or a little more, wide. Two columns of text go to a page, each column being  $6\frac{1}{2}$  inches long, and 2 inches, or, including the initial letters,  $2\frac{1}{2}$  inches broad. A space of an inch intervenes between the columns, and every column contains sixteen lines of text. The writer of the MS. drew lines upon the vellum to keep his work even. Traces of these, both vertical and horizontal, may be seen in every part of the volume.

The writing of the MS., plain and ornamental alike, is all of gold; and what with this and the whiteness of the vellum together, its aspect is one of singular delicacy and elegance. No one can turn over its pages without feeling the fascination of their light and graceful beauty. The character employed for the writing is uncial. It is an error of Robinson's, however, to speak of "the form of the letters" as "the same as in the Alexandrian Manuscript." They answer much better to the description given by Tischendorf, who characterizes them as of a type standing midway between the older and later forms of the uncial writing. We made a fac-simile, on the spot, of the alphabet employed in the MS., and even a hasty comparison of the letters with those of other Greek uncials MSS., as given, for example, in Smith's 'Dictionary of the Bible,' or in Scrivener's 'Introduction to the Critical History of the New Testament,' will suffice to illustrate and justify the view of Tischendorf. The alphabet which most resembles that of the Golden MS. is the one which Mr. Scrivener has published—Intro. Plate iii. (7)—from the Constantinopolitan Evangelium, Harl. 5593, date A.D. 995. The characters of these two MSS. are, many of them, singularly alike; only that the Sinaitic type throughout is decidedly older than the Harleian, the uncials being rounder, squarer, purer, and altogether more simple, chaste, and symmetrical than those of its fellow. Let the letters of the Harleian series be somewhat diminished in stature, and, at the same time, be rendered more delicate, shapely and uniform; then let the epsilon, theta, omicron, rho, sigma, and omega of the Nitrian palimpsest, of which Mr. Scrivener furnishes the alphabet in Plate ii. (5) of his Introduction, be substituted, after previous narrowing and refining, for the corresponding characters of the Harleian Codex; the result will be a near approximation to the alphabet which shines with so much comeliness and animation from the pages of the Golden MS. The tradition of the monastery represents the MS. to have been the gift of a Roman emperor Theodosius. This could only be the third of that name, who reigned A.D. 716-717; and, considering the forms of the letters, with all other features and appearances of the volume, we see no reason why this account should not be accepted as fact.

I reserve some details for a second communication. JOHN DURY GEDEN.

## ON THE VAGUE YEAR OF THE EGYPTIANS.

Temple, Nov. 7, 1864.

I think it will not appear improbable that what is called the Vague year of the Egyptians was the invention of the astronomer Ptolemy himself. In the third book of the *Almagest*, he names the years he uses as Egyptian years; but, moreover, in express words, limits them to 365 days each. It was thus a series of artificial cycles which he made for his use, each consisting of whole days, and all of equal length; and to that he reduced the dates he found recorded in the different calendars.

Thus, he says of the solstice of Euclidean, observed at Athens, that it happened on the 21st day of Phamenoth, in the morning. No Athenian, even of a later age, ever recorded observations, or the result of observations in the Calendar of Egypt. Nay, on the Rosetta stone, the 18th of Mecheir (Egyptian) is identified with the 4th of Xanthicus, so that the Grecians of Alexandria used the Grecian and not the Egyptian calendar. They used

the Macedonian calendar even to the very last of the Lagidas, as a double date on a monument of Cleopatra's time sufficiently shows. The dates given by Ptolemy in this artificial cycle are then reduced by himself or some one of his predecessors. It is not likely that they were so reduced by Hipparchus. Hipparchus observed at Rhodes; he was of Bithynia; he wrote upon intercalary months and days, and improved the cycle of Callippus. In fact, we have the cycle of Callippus consisting of entire days, the cycle of Hipparchus the same, and this little cycle of Ptolemy differing from both in all but that it consisted of whole days.

Censorinus is nearly a century later than Ptolemy. He does not say that the year of the Egyptians had 365 days; he says *has* 365 days; and this two centuries and a half after the year had been fixed by Augustus, with an additional day every fourth year, which last he describes as *naturale quadriennium*.

Ptolemy begins his series of cycles from the time of a King Nabonnassar. He was an Assyrian or Babylonian King. The pseudo-Callisthenes says that it was the name the Grecians gave to Nebuchadnezzar, and Syncellus calls him also Salmenezzar; whatsoever sort of king he was, real or fictitious; he was neither Greek nor Egyptian. Now Censorinus says, "Ab Ægyptiis quidam anni in literas relati sunt, ut quos Nabonnazam nominant; quod à primo imperii ejus anno consurgunt." and again, "Novum initia semper à primo die mensis ejus sumuntur cui apud Ægyptios nomen est Thoth." The Egyptians "name," not named, these years of Nabonnassar, because they begin from the first year of his empire. Those Egyptians were only Ptolemy and the successors of Ptolemy, because no native Egyptian ever reckoned from Nabonnassar; and they had long adopted the year of Augustus. It might indeed be pretended that the priests of Egypt disregarded the decree of Augustus; but this reference to Nabonnassar takes away that pretence, and shows that Censorinus referred to the astronomers alone. By the time of Theon, a century later than Censorinus, they had invented an Æra of Menophres, but Censorinus knows nothing of this.

Geminus ought, therefore, to be placed later than Ptolemy, and had been determined, on independent grounds, on his use of the name Æcliptic for the zodiac circle; a name which Ptolemy never uses. If Geminus wrote at Rome, he had heard of this cycle from Egypt; and perhaps he wrote about 260 A.D. It is to be presumed that in 135 A.D. the feast of Isis was in the right place—according to his reckoning—whereas he says that it had gone a month astray in Egypt. It is to be remarked, that on this point of the Isis he admits that everybody else had a different opinion from himself.

Thus every writer who speaks of the Vague year will be a full century later than Ptolemy, and most of them much more; and the same is true of the Sothic cycle. Even Geminus does not refer to it as *annus magnus*.

If the Egyptians had never a year of 365 days they, at least, knew the length of the natural year, it may be said. Strabo says that Plato and Eudoxus learned it from the Egyptians. Plato certainly did not, because he did not know it himself: in his laws it is not less than 365 days. It is not likely that Eudoxus had published it, since Autolycus assumes the year to be exactly 365 days. Hipparchus, in a passage quoted by Ptolemy, refers only to Melon and Callippus. But the short answer is this: if the Egyptians had a quadriennium, how came it that Augustus had to decree the use of one?

I do not mean to say that the account given by Censorinus of the origin of the Sothic cycle is the true one; all that I have insisted upon is, that it could not by any possibility be earlier than Callippus; but that it probably was later than Sosigenes. If the account given of it by Censorinus be true, it was even later than Ptolemy. It is, moreover, probable that the Egyptians began their year from actual observation of the rising of the river, which is also Mr. Birch's interpretation of the sign of the 1st season.

JAMES BROWN.

#### LITERARY COPYRIGHT.

Temple, Nov. 7, 1864.

It is to be hoped that the very clear exposition you have recently given in your columns of the

law of copyright in literary works, in reference to the legal status of foreigners, and the warning you convey to all authors and others concerned in the matter, as to the necessity for a rigid compliance with the terms of the act usually known as Talfourd's Act, in regard to the exact statement of true particulars being required to be set forth in the entry-paper for registration at Stationers' Hall, will induce those interested in the subject to exercise carefulness in any transaction of this kind; a warning which professional experience enables me to testify is much needed by parties interested in literary property.

In the case of Miss Cummins, the failure appears to have been principally in consequence of the entry at Stationers' Hall not having contained a true and exact statement of the date of first publication of the book; and although the defeat of the plaintiff's case on such a point as this looks at first sight like a denial of justice, because of the non-fulfilment of a mere technical formality, yet a little consideration will show the objection to be one of substantial importance, for it is from the time of the first publication that the statutory copyright runs, and any proceedings under the Copyright Act can have reference to such transactions only as take place after the date of such first publication, so that an erroneous statement in this respect would put everything in the wrong; moreover, should such a case occur as that of two parties claiming to be entitled to the copyright in the same book, the verity of the time of first publication would, probably, be of material importance.

There is one point in connexion with the registration at Stationers' Hall that has always appeared to me somewhat inexplicable. I refer to the provision of the Copyright Act that, as regards literary works, such registration may be made at any time before the actual commencement of any action or proceeding for an infringement; that is to say, a book may be published and be before the world for years, and no registration be made of the copyright, until, upon its being desired to bring an action against some infringer, mayhap against a mere vender of a spurious book, who may, possibly, be ignorant of the spurious character of the article he has been dealing in, then the registration can, it appears, be effected, even on the day before the action is commenced, and all will be set right in respect to registration. Now, if that process is to be considered as useful as an authentic notice of the copyright, it would seem that it ought in all conscience to have been effected at a date prior to that on which the infringement of the right took place, in order to operate on it, for, otherwise, the infringer could not reasonably be affected by notice, when such notice was wholly subsequent to the commission of the act for which he is called upon to make amends by the legal process issued out against him; and one is at a loss to discover how, in such a case, the party proceeded against obtains any better notice by the registration than he gets by the documents served upon him in the legal proceedings. It is worthy of note that a different system is adopted in regard to Fine-Art copyright, the recent enactment on that subject not permitting actions or proceedings to be taken in respect to anything done before the registration was effected (see section 4. of act 25 & 26 Vict. c. 68), which, it appears to me, is the sound way of arranging this matter. Although the justice of the case may possibly further demand that, if the existence of the copyright had been specifically notified to the alleged infringer previous to the commission of the act of infringement, then the neglect of due registration should not remove his liability to make legal satisfaction for his wrong-doing.

The question of the true position of registration in regard to copyrights is one that would seem to demand attentive consideration at the present time, as I find that in Mr. Black's Copyright Bill, introduced last session, the system adopted in Talfourd's Act is proposed to be re-enacted, and appears intended to be rendered applicable to Fine-Art copyright as well as to that adopted in literary works. The whole subject of the consolidation and amendment of the copyright laws, in all branches, would seem to demand thorough discussion.

F. W. CAMPIN.

#### SIMPLE ALEXANDER!

Paris, November, 1864.

It is not long since the indefatigable manager and proprietor of the 'Little Journal' offered a peep at M. Alexandre Dumas, as a premium to subscribers. The great Alexander would be visible at the 'Little Journal' office on certain afternoons, and readers were invited to rejoice themselves by a glance at the author of 'Monte Christo.' Will they who know the simple, guileless character of Alexandre Dumas believe for one moment that he could be a party to the show? He was basely betrayed. He was lured to the office by a show of friendship. He lingered there during certain hours because the people about were so amiable and good to him. He was—simple child of genius!—a dupe. Crowds gazed upon him, and he was not displeased; for Alexander is a good-natured creature, and will accept admiration if it please the public to offer it to him. Shame, then, on the hucksters who thrust him into a *son* newspaper-office as a curiosity, and baited for subscribers with his august person! Simple Alexander was no party to this unseemly traffic. He was not the man to put himself on a par with the Swiss giant, the bearded lady, and the tripod. His Arcadian simplicity is untainted. He is still a piping shepherd, and not a hackneyed city mimic, wriggling in the highways for the applause, the laughter, and the halfpence of the vulgar. If there be sour cynics who will not grant that our Alexander is the great child of nature we paint, let them now be confounded. Let them see with what simple candour he speaks of his fame, and how he is loath to turn into sordid cash his doings with the dead great.

M. Alexandre Dumas is anxious to spread sound reading among all classes of his fellow-countrymen; so he addressed a letter to the forty-eight thousand municipalities of France, through the columns of the 'Little Journal,' urging the value of reading upon them. Was this not good of simple Alexander? The nature of his letter to the forty-eight thousand municipal authorities may be gathered from his second letter addressed to the 'Little Journal,' and dated October 28. The simple child of genius writes:—

"My dear Director,—Permit me to announce to you that my letter to the forty-eight thousand municipalities of France has begun to have an effect; and the municipal councillors understand that it is impossible for me, let my good-will be as strong as it may, to give away forty-eight thousand copies of my works; that is, in money, twelve millions. How poor soever the *communes* may be, with the privilege which is accorded to them of buying the one-franc volume for seventy centimes, and of spreading the payment of the three hundred volumes over a year and a half, there is no *commune* so poor that it cannot purchase my works for its library. I may say, without boasting, that I am one of those who have led the people to study historical matters in light and amusing forms; and I have created—of this I am certain—three or four millions of readers who did not exist before me. Allow me, through the medium of your journal, to offer my thanks to the Mayor of Miramons, in the arrondissement of Marmande, in the department of Lot-et-Garonne; who, on the very day when he read my letter in your columns, wrote to subscribe. He is the first to open the collective list of subscriptions—a list that is dearer to my pride as an author, than it is important to my interests. A thousand good wishes.

ALEX. DUMAS.

There are men of acrid temperament, I doubt not, who will cast this charming letter aside as an impudent advertisement. They will plume themselves on their knowings, in not being the dupe of what they will be pleased, in their vanity, to call a transparent artifice. Such churlish judgments are natural to little souls that cannot understand the sublime heights that are the familiar ground of our simple Alexander. But to poetic folk who have known what it is to be inspired at the rate of five francs a line, and who have a scorn of pence and copper-hunting, the letter of the author of three hundred volumes must be as sweet as new-mown hay. It may stand in the place of March violets. In the midst of city barter and Bourse wrangling,



it has a tone as sweet and musical as a shepherd's reed. A very child is Alexander! He believes it to be for the good of France that education should penetrate through all classes of her population. Now what is education? Education, to the mind of Dumas, means a thorough knowledge of Dumas. This being his deep-rooted conviction, he, in the generosity of his poetic nature, offers his three hundred volumes—value, one franc each—to forty-eight thousand *communes*, at seventy centimes each. And by this generous concession of the great Alexandre shall France, to her uttermost social depths, be straightway brought to feel all the benign influences of education! It is in the nature of Alexandre Dumas to be outspoken, for the best of reasons, viz., that, to his mind, he is the most interesting subject on which his pen can dwell. In the spirit which leads him to offer his three hundred volumes to forty-eight thousand *communes* at a reduced price, he brings his readers, for their delectation—it is his entire belief—to his desk, and bids them read his private letters. Only a few days since, he printed a *chronique*. He opens it gaily. Quoting Méry, "that adorable gossip," he says there are people with whom, and houses in which, clever men shine with a special radiance. "I remember three houses in which I was always clever. These three houses were the house of Zimmermann (Zimmermann is dead), the house of Guyot-Desfontaines (Guyot-Desfontaines is dead), and the house of Nodier (Nodier is dead)!" We are not told where M. Dumas is "always clever" now, for Nodier serves his turn for the present. He tells us how he has loved the daughter of his dear friend, now Madame Marie Menissier, for thirty-four years. He has lately received a letter from her. "It was not certainly written," he continues, "to be read by any save me; but, when people write so remarkably well, when they have as much *esprit* as Madame de Sévigné, and more heart, they have no longer the right to say, 'Burn my letter, and put the light of it under a bushel.'" And the simple child of genius puts the lady's letter into the 'Little Journal.'

The mention of Méry's name recalls the fact to him that he has recently received between twelve and fifteen hundred letters of his own writing bequeathed to him by a recently deceased friend. These letters bring to his mind certain pleasant evenings he was once accustomed to pass with Méry and others in a studio in the Rue d'Amsterdam. Here there was laughter, joking, punning, drawing, and rhyming. Méry was famous at the latter sport. One evening Dumas was asked to give him a set of words, which he was to rhyme in a few verses. Happily the list is preserved.

"Tut!" writes Dumas, "I have a good idea. I will give the words to the two hundred thousand subscribers and million readers of the 'Little Journal!' Here is a prize! The subscriber who turns these words in rhyme, into the best set of verses, shall have for his exceeding great reward an autograph letter written jointly by Méry and by ME!" Simple Alexander! B. J.

#### OUR WEEKLY GOSSIP.

THE Society of Arts opens its one hundred and eleventh session on Wednesday next, the 16th instant, with an address by the Chairman of the Council, Mr. William Hawes. The "Cantor" Lectures, tried as an experiment last year, having proved so attractive and successful, it has been determined to continue them, and three courses have been arranged, and will be delivered during the session as follows:—"On the Application of Natural Forms to Art Manufactures," by B. Waterhouse Hawkins;—"On the Application of Geography to the Arts and Manufactures," by Prof. Ansted;—"On Chemistry applied to the Arts," by Dr. F. Crace Calvert.

The artists intrusted with the execution of the sculpture for the Prince Consort Memorial in Hyde Park, are the following: Messrs. Foley, Macdowell, Marshall, Weekes, Bell, Theed, Thornycroft, Lawlor and Baron Marochetti. The four principal, or lower groups, for the four outer corners of the base of the structure, and representing the four quarters of the globe, are: Europe, by Mr. Macdowell;

Asia, by Mr. Foley; Africa, by Mr. Theed; and America, by Mr. Bell. The four upper, or secondary groups, are: Agriculture, by Mr. Marshall; Manufactures, by Mr. Weekes; Commerce, by Mr. Thornycroft; and Mechanics, by Mr. Lawlor. The statue of the Prince is to be executed by Baron Marochetti, and the reliefs by Mr. Philip and Mr. Armstead.

It is not easy to see how the working defects of the British Museum reading-room can be removed without doing more harm than good. We are reminded by correspondents that the Round-room contains an immense quantity of volumes, not half of which can be strictly called books of reference. It is certainly a great convenience to have these books at hand, without the trouble of seeking for one of them in the General Catalogue and waiting forty minutes for it to be brought. Still, it remains the fact, that the books of reference are those most in request, and those most frequently carried away by the early comers, to be used or not as they may chance to be required. We are still of opinion that these books should not be removed from their places on the shelves for more than a few minutes at one time. If this rule should be thought too hard on readers of dictionaries, translations, county histories and other crams, the present evil might be somewhat relieved by frequent clearings of the tables; the attendants being authorized to remove all books not in actual use to their places every hour. Another fact may be noted, and a suggestion made anent it. A reader takes a dozen books from the shelves, places them on a table, glances at them and goes away. By the courtesy of the room that table, covered with books, is supposed to be occupied, and both chair and volumes are lost for the day. Might not a label, showing the word "engaged," be pasted on the flap; the covering of which should be considered necessary to the retention of a seat? Under the present rule it is next to impossible to ascertain after mid-day whether a seat is engaged or not.

Messrs. Chapman & Hall subscribed the whole edition of Mr. Whyte Melville's new novel, 'The Brookes of Bridlemere':—the edition consisted of 1,250 copies.

A reader, who gives his name and address, sends to us the following indignant protest against the circulation of immoral books by a London Library Company:—

"Nov. 7, 1864.  
"There is now lying before me the Depot List of New Books, for November, 1864, of the English and Foreign Library Company, to which Company my wife is a subscriber. Happening to glance at its contents, you may fancy my astonishment and disgust at finding there the names of the following works, 'Anonyms'; 'Left her Home,' by Anonyma; and 'Skittles': a Biography of a Fascinating Woman! The managers cannot plead ignorance of the contents of these abominable books, as you will perceive by the date that the Catalogue in question was issued ten days after the publication of the article upon them in your journal of the 22nd of October. I really never thought that I was running the risk of any such filth entering my house by my wife subscribing to a Library Company of which the Very Rev. the Dean of Chichester and the Rev. G. R. Gleig are directors. A SUBSCRIBER."

—On reading the above note, we fancied there must be some mistake, either in the name of the company or the entries in the list. We therefore sent to one of the depôts for a copy of the current list, and found to our great regret that our Correspondent had good reason for his complaint. These books are certainly announced. It is for the reverend gentlemen named by our Correspondent to explain the presence of such works in a list which may so easily get into families under the sanction of their respectable names.

An author complains that we have given recent approval to certain methods, while his book, which he affirms to contain the same methods, was passed over last year as containing nothing new. Were we to investigate such a case as this, it is clear that we might be called upon to re-examine every work we review, whenever an author thinks we have said

of another person what we ought to have said of himself; perhaps, also, whenever we leave unsaid of another person what an author thinks we ought to have left unsaid of himself. We cannot undertake this task; nor can we even undertake to publish the letters of those authors who would save us the trouble in their own cases.

M. Adolphe Naudin has issued the first Part of his 'Portfolio,' a collection of visiting-card photographs. The first print is of Gadshill, Mr. Charles Dickens's country-house, near Rochester: a black picture; the house hard, and the group of sitters blurred. The small copies are of higher quality, the likenesses of Mr. Tom Taylor and Mrs. Wood being uncommonly good.

The labours of the Philological Society, on behalf of their proposed Dictionary, are suffering from two or three accidents. More than one efficient reader has followed Herbert Coleridge to the grave. One sub-editor has lost his right hand in shooting. Another finds himself overworked. Others have grown either lazy or indifferent. Much help is yet wanting. No less than 1,149 books have been read for materials, 360 are now in hand; but great masses of English literature remain unread for the purposes of this new dictionary. Who will help with the work? Any lady or gentleman with a little leisure may assist by undertaking to read with care the book of a favourite author.

In 'Milner's Gallery of Geography,' now being published by the Messrs. Chambers, it is stated that the Dutch were the first Europeans who obtained any knowledge of Australia. This is the old story. But Mr. Major, of the British Museum, has shown that the Portuguese were the first visitors in Australian waters; and this error in a popular publication should be forthwith corrected.

It is proposed to erect, by subscription among old Carthusians and others who may be willing to contribute, a memorial of Leech and Thackeray within the walls of the Charterhouse. The Rev. Dr. Currey, of the Charterhouse, will receive contributions.

The fifth volume of the Cambridge Shakespeare has just made its appearance, and sustains the reputation acquired by its predecessors. We reserve a more detailed notice of this important work until it is completed. The editors now announce as "in preparation, uniform with the Cambridge Shakespeare, a commentary, explanatory and illustrative," a wise design, for the notes at present given serve chiefly to induce us to follow the example of Oliver Twist, and "ask for more." In preparing this supplementary work, let us express an earnest hope that the editors will make careful use of the hitherto unknown treasures in the Pepysian Library, a collection which can hardly fail to supply materials of a most important character. The Pepysian contains hundreds of unique popular tracts and ballads of the sixteenth and seventeenth centuries, and it far exceeds in pecuniary value any other collegiate library in this country. In the estimation of the student of the early English literature it excels any other in literary importance; and we trust that the day is not far distant when the University of Cambridge will give the public some account of its singular treasures.

Mr. Buckstone writes to explain the circumstances under which Mr. Phillips's play has been produced in Liverpool:—

"November 5, 1864.

"Your statement in this day's *Athenæum* that Mr. Watts Phillips has been writing a play called 'The Woman in Mauve' for a Liverpool theatre is not quite correct. That play was written for the Haymarket Theatre, and accepted by me, as it contained characters for Mr. Sothorn and the members of the Haymarket company. It will be produced at the Prince of Wales Theatre, Liverpool, by my permission; and as it is of a peculiar and original character, Mr. Sothorn wished to try the effect of it in the provinces before representing it in London, so that any weaknesses might be strengthened or faults corrected before its performance in the metropolis. Yours, &c.,

"JNO. B. BUCKSTONE."

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our remarks of last week on the origin and use of the word "sterling":—"In the time of his sonne King Richard the First, monie coined in the east parts of Germanie began to be of especial request in England for the puritie thereof, and was called *Easterling monie*, as all the inhabitants of those parts were called *Easterlings*, and shortly after some of that countrie, skilful in mint matters and alloys, were sent for into this realme to bring the coins to perfection, which since that time was called of them *sterling*, for *Easterling*."

The Committee of the British Association, who reported at the last meeting upon the best means of providing for a uniformity of weights and measures with reference to the interests of science, was re-appointed at Bath. The Committee now consists of the following members, viz.:—Lord Wrottesley, the Right Hon. C. B. Adderley, M.P., Sir William Armstrong, the Astronomer Royal, Samuel Brown, W. Ewart, M.P., T. Graham, Sir John Hay, Bart., Prof. Hennessy, James Heywood, Dr. Lee, Dr. Leone Levi, Prof. A. W. Miller, Prof. Rankine, Rev. Dr. Robinson, Col. Sykes, M.P., W. Tite, M.P., Prof. W. A. Williamson, and Frederick Purdy (Secretary), with power to add to its numbers.

The 'Almanach de Gotha' for next year will, it is announced, not be published before the beginning of December. The much greater attention paid by the editors to the statistical department of this well-known annual of late years, and their endeavour to give the latest official returns, which are, in most cases, supplied to them, even before publication, by the officers of the respective governments, is asserted to be the reason for the delayed publication.

A general meeting of all the branches of the Schillerstiftung throughout Germany has just taken place at Weimar. As the representatives of the different branches (there are twenty-one in number: Baden, Berlin, Breslau, Cologne, Danzig, Darmstadt, Dresden, Frankfurt, Hamburg, Königsberg, Laibach, Leipzig, Lübeck, Mayence, Munich, Nienburg, Offenbach, Nürnberg, Stuttgart, Weimar and Vienna,) were for the most part literary men of note, the meeting was a highly interesting and lively one. Everybody expected that it would be lively, and the debates were certainly warm, as was but natural in an institution comparatively newly founded, and on several principal points of which different members of the Stiftung were known to hold opposite opinions. The Schillerstiftung has existed now during five years, and its importance has grown every year; it has become truly, what it was meant to be from the first, a national institution, with the power of doing a vast deal of good to literature and literary men. But Rome was not built in one day, and it was hardly to be expected that, at the first foundation of this institution, the first of the kind in Germany, everything should be regulated in the best way. Experience was necessary, as it is in everything else, and the experience of the last five years had shown that some of the statutes and regulations of the Stiftung proved a weight and a tie to the free development of the institution. The question of publicity, with respect to the distribution of gifts, which had already, previously to the meeting, occupied the press a great deal, especially gave rise to warm discussions; all arguments to strengthen the different views on both sides were cleverly used; the opponents of publicity, to which belonged Gutzkow, the secretary of the Stiftung, Jung of Cologne, and Oppermann, referred to the example of England and France, where the principle of secrecy in cases of similar institutions was strictly adhered to. Herr Haase, of Breslau, called publicity the spear of the old myth, which brought healing power at the same time that it inflicted a wound. Publicity, by a great majority, carried the day. Another vexed question was the selection of a central place, or Vorort, for the Stiftung, which Weimar had occupied till now. The statutes demanded that the Vorort should be changed every five years, and that the same place could not be chosen again. Taking into consideration the connexion between Weimar and the name of the great poet, as well as the hereditary protectorship of the Grand-Ducal

Court, which is extended to the Schillerstiftung, and last, not least, Weimar being the residence of Dr. Dingelstedt and some other members of the Verwaltungsrath (board of administration), Weimar almost seems to take the privilege as central point by right. However, this question was destined to become the stumbling-block of harmony in the affairs of the Schillerstiftung. Listening to the hot debates, one might well be tempted to quote Schiller in 'Tell':—"Seid einig!" When the majority voted for the re-election of Weimar, annulling by this resolution the above-mentioned paragraph of the statutes, several of the branch institutions, that of Leipzig, with Prof. Wutke at the head, forbore to join in any other debates, and laid down a protest, declaring the election of Weimar unlawful and void. Several other questions of interest were discussed and decided upon. For instance, the question, whether the Schillerstiftung should use its funds exclusively for charitable purposes, making it "a great hospital for the Proletariate of the pen," as the late Jacob Grimm expressed himself, or whether it also should give encouragement and reward in the shape of testimonials to those who are not absolutely in want of pecuniary support. The latter view of the question was adopted; and as the statutes of the institution had to be altered also in this respect, in order to carry out the new ideas, we may truly say that the Stiftung has been entirely regenerated at this meeting.

WINTER EXHIBITION, 150, Pall Mall.—THE TWELFTH ANNUAL EXHIBITION OF CABINET PICTURES, by Living British Artists, IS NOW OPEN, from 9.30 A.M. to 5 P.M.—Admission, 1d.; Catalogue, 6d.

MR. MORBY'S COLLECTION OF MODERN HIGH-CLASS PICTURES IS ON VIEW at the Royal Exchange Fine Arts Gallery, 54, Cornhill. This Collection contains examples of Phillips, R.A.—Roberts, R.A.—Goodall, R.A.—Cooke, R.A.—Ward, R.A.—Maclise, R.A.—Pickersill, R.A.—Dobson, A.R.A.—Cooper, A.R.A.—Leighton, A.R.A.—Caldern, A.R.A.—Sant, A.R.A.—Ansell, A.R.A.—Linnell, sen.—P. Nasmyth—Holman Hunt—Gale—Duffield—Miss Mutrie—Baxter—Meissonier—Gérôme—Gallait—Willems—Frère—Auguste Bonheur, &c.—Admission on presentation of address card.

#### SCIENCE

*The Plurality of the Human Race.* By Georges Pouchet. Translated and edited, from the Second Edition, by Hugh J. C. Beavan, of the Middle Temple, Barrister-at-Law. (Longman & Co.)

Six years ago we read with pleasure the smooth, pointed, finished sentences of the now famous work of the young naturalist of Rouen; to-day, we have plunged through a translation of a second edition, published under the auspices of a so-styled "learned Society," with about the same sensations of pleasure as a patient having his teeth filed by a bungling dentist may be supposed to endure. To be "done into English" so gritty and grating must be deemed hard fate indeed by the polished Frenchman; but it is a worse misery for an educated English reader. Nothing could be more abominable, either as to accuracy of rendering or intelligibility of composition, than this translation. Why Mr. Hugh J. C. Beavan, of the Middle Temple, Barrister-at-Law, with four familiar and four unfamiliar letters after his name, who disapproves, from beginning to end, of M. Georges Pouchet's essay 'On the Plurality of Human Races,' should have accepted the "honour" of translating it, and why the Anthropological Society of London should have thrust that "honour" upon him, are mysteries which critics are not able to disclose. Many men acquire a reputation for wisdom by their silence, and we are certain the anthropological Barrister-at-Law would have found more safety in the Middle Temple than in the Temple of Fame. Possibly he may be learned in the law; evidently he is not in science or in French. He may be the politest of gentlemen in the Inns of Court; he certainly is a very discourteous translator: for nothing can exceed in bad taste the offensive misconceptions and personalities of some of the numerous foot-notes in which he has attacked his author. Even the title, as it stands translated, is an egregious blunder; or, it may be, a perversion. We advise every one who wishes to know what M. Pouchet says and means to have recourse to the French edition. M. Pouchet believes

in a plurality of human races. There is no disguise about the matter. He tells you so outright, and you know where he is and what he means. He brings all his artillery openly into the field. You have no fear of masked batteries nor dread of philosophical ambuscades. It is hard, open fighting that is meant. In the first edition of 'The Plurality of Races' M. Georges Pouchet considers the important topics of the human kingdom, comparative physiology, the order *Bimana*, the anatomical and physiological varieties, the moral and linguistic varieties of man, the influences of climate and hybridity, the subject of species, the value of character, and the systems of classification and methods of observation. The second edition is mainly based on the first, with only such alterations and additions as have been rendered necessary by the progress of knowledge, and the discussions which have occurred in the interval between the first publication and the reprint. One of these most bitterly-disputed topics has been that which forms the subject of the first chapter—The Human Kingdom. Some naturalists will have man so far removed from the animals below him as to assign a special kingdom to himself; others regard him but as a genus of the monkey-order, and put him nearer to the ugly apes than is agreeable to some.

M. Pouchet does not think that language is innate in man. If then, it be an invention, it brings out his intellectual power in a way so marked, that any one unbiassed in opinion could scarcely hesitate to separate him forthwith from the rest of the animals, and establish a kingdom of intellectuality for the *Bimana*, for the lowest of human beings have an artificial language, distinct from that natural language in which, when an animal suffers, it expresses, alike with ourselves, its pain and grief by moans and sighs. We cannot, then, if even we admitted, with Darwin and the author of the book before us, that, "from animals to man everything is but a chain of uninterrupted gradation," accept the corollary that, "therefore there is no human kingdom." No one who has ever seen an orang-outang could conscientiously assert a claim for its admission within the portal of humanity any more than the least-accomplished naturalist would demand the association of the most abject savage with the *Quadrumanus*. When the cautious and profound Geoffrey St.-Hilaire mingled with the Parisian crowd to get the candid opinions of those who "came to observe as unprejudiced spectators, without any preconceived ideas," but one opinion met his ears. These visitors, so different from one another, all agreed "that the animal from Sumatra was 'neither a man nor an ape.'"

Another point almost as strongly contested, and scarcely less bitterly, has been "the influence of climate." "What people has been transformed?" asks M. Pouchet. "History in hand," he continues, "we cannot reply: we know of none." On the influence of hybridity, M. Pouchet is equally decided in opinion. He primarily regards it in two aspects: on the one hand, as being or not being able to give an indication of the real value of different human races comparable with the natural groups of ordinary zoological classifications; and, on the other hand, as to its capability of producing new races. It has been argued, and still is, that as all human races are reproductive with one another, all mankind constitute evidently but a single family. M. Pouchet barely thinks it worth while to contest this asserted universality of reproduction. Admit, he says, what is scarcely the truth, that all the human races will reproduce one with the other, it will prove nothing in favour of the monogenists, since we know that two distinct species, and even two genera, can be prolific with each other. We quite agree with M. Pouchet that too much value has been given to this power of reproduction. It is, he considers, only a function—a physiological character not proper for founding a classification upon. When monogenists put hybridity as a modifying cause into the same rank as climate and circumstances, they commit, M. Pouchet considers, a grave error, for, granting that hybridity has the power of creating new races, as some have assigned to it, it even then falls to the second rank,

through the necessary assumption of a pre-existing plurality. He lays down these laws: First, that a middle type cannot exist of itself, and is only sustained by two creative types. Secondly, that when two types unite two results may arise, one may absorb the other, or both may subsist simultaneously in the midst of a greater or less number of cross-breeds. The former result should be the most frequent, but it is the least appreciable as it leaves no sensible traces. To substantiate it we must seek in history for the record of peoples who have formerly existed but have since disappeared. It is in this way M. Pouchet accounts for the disappearance of the colony of Nubians, (?) transported to the banks of the Phasis, by Rameses, who have left no traces of their sojourn amongst the inhabitants of the country. In the same manner have all the Greek colonies on the shores of the Mediterranean been obliterated. The Normans, too, have left on the coasts of Labrador only their engraved stele. The primitive Asiatic type of Turk has equally disappeared from Europe. "We know no better," M. Pouchet continues, "the conditions which permit two types to subsist indefinitely side by side with each other. Must we attribute this resistance to the country or the races in presence? Why do the Normans, who have disappeared in America, in Italy, in Asia, exist still in Normandy, less numerous it is true, but always like to themselves and answering perfectly to the description that Linnæus gave of the Goths of the Scandinavian Peninsula? 'They have the hair straight, silvery fair, and the iris of the eye greyish blue.' Our own land he sees also shared mainly by two distinct races, as different as men can be, one of tall, strong powerful men with clear skins and blue eyes, the other sallow and with black, curly hair. It is the same also in France. M. Broca, in his 'Recherches sur l'Ethnologie de la France,' asserts, in the most peremptory manner, that a line drawn passing by Cherbourg and Nice will divide that country into two parts altogether distinct as to the size of their respective inhabitants. Finally, M. Pouchet considers hybridity in respect to the propagation of deformities or monstrosities.

In respect to the question of species, he assumes this proposition: Either we must admit different species in the genus Man, or we must entirely reform zoological classification. To ourselves, it seems that this necessity is dependent entirely upon the distinctiveness of human races, and the determination of the questions of unity or plurality of origin. It can matter but little whether we speak of a *race* of men or a *species* of men, so long as that great point remains unsettled; and until it is so, there are many reasons for continuing, in ordinary speaking, the first and most current word. M. Pouchet discusses this subject, however, in a very able manner, coming to the conclusion that, as man is comparable in every way with animals, we ought to seek for them and him a common origin.

## SOCIETIES.

ARCHÆOLOGICAL INSTITUTE. — Nov. 4. — The Marquis Camden, President, in the chair. — Canon Rock, D.D. made some remarks on the loss the Society had sustained by the death of several of its members since last session. — A short notice, by Mr. H. Ross, of late discoveries on the supposed site of Vagniacæ was read. Excavations have resulted in the disclosure of the foundations of several buildings. Two very curious coins, unpublished, have been found on the spot. — The subject of the discovery of submerged ruins of Roman buildings at St. Peter's Head, in Essex, the supposed Othona, followed. In the decline of the Roman power, a series of forts was erected to defend the coast from marauders, and placed under a Lord Warden, who was termed Count (*comes*) of the Saxon shore. The 'Nottitia,' probably composed not earlier than the year 400, enumerates these castles, placing first on the list Othona — *prepositus numeri Fortensium*. The eight other stations have long since been identified; but whence came this band of Fortenses is unknown, and the site of their station, although indicated by local tradition, has hitherto been undiscovered. There is now, however, no doubt that the fragments

of Roman buildings recently disinterred at St. Peter's Head is the long-lost Othona. The allusions of mediæval writers to Ithancestre (the Saxon successor of Othona), the local tradition, and the nature of the remains exposed, entirely confirm this belief. It was by the obliging courtesy of Mr. G. W. Hemans, the engineer employed to reclaim a portion of the coast, that the Institute was, immediately upon the discovery of the ruins, put in possession of the facts and favoured with a plan of the ruined buildings. The walls exposed are of solid masonry, and consist of regular layers of ashlar alternately with rows of bonding tiles. In the field where the excavations have been made stands the small Norman chapel of St. Peter's, on the wall built of Roman material; and numerous skeletons, probably of mediæval interment, have been found, as well as third brass coins of the Constantine family, Samian and Caistor ware, glass beads and other relics of the earlier inhabitants. — The Rev. F. Spurrell gave a report of his examination, and the general opinion of the meeting concurred with Mr. Albert Way in considering the buildings a portion of the Roman station. — Mr. G. Scharf described three paintings from Amberley Castle, which, by permission of the Bishop of Chichester, were exhibited. The paintings are in tempera on panel, and represent three female half figures of vigorous design. They have been assigned to Theodore Bernardi, said to be a Flemish painter, who came to England with his two sons, in 1519, and was employed by Bishop Robert Sherborne, of Chichester. The style of painting certainly belongs to the early part of the sixteenth century; but Mr. Scharf considered that the style and ornamentation, together with the fanciful costume, would seem to be of German rather than of Flemish origin. — Mr. Albert Way considered the paintings most interesting as examples of the arts of the period at almost the earliest introduction of the style of the Renaissance into England, and that they were probably the production of Theodore Bernardi, among the most remarkable of whose works are the large paintings in the south transept of Chichester Cathedral, repainted, according to Walpole, by Tremaine, about 1747. The female figures — which, it has been conjectured, are impersonations of certain Flemish or German provinces or cities — hold escutcheons of the peculiar form called *à bouche*, and charged with bearings not properly heraldic, but of a capricious character. On the base of each of the paintings is an inscription in Gothic characters, now all but obliterated. Mr. W. S. Walford, however, detected "Cassandra" and other words on one of them; thus favouring the theory that the figures are fanciful representations of semi-historical personages, and not allegorical of cities. — Mr. H. Davies detailed the discovery of a large number of flint flakes, evidently manipulated, disinterred by him in the course of excavations at Posingworth, near Uckfield, in Sussex, and now exhibited. — Mr. J. Yates gave an account of certain instruments of iron, found in 1862 among the ruins of a Buddhist monastery on the Ganges. — Capt. Wynn Williams exhibited a fine crucifix of Spanish work (sixteenth century) jewelled. — Dr. Rock, a cast of the first Chapter seal (Henry VIII.) of Durham Cathedral, and a curious liturgical hand-warmer of silver. — The Rev. J. Beck, a medallion in lead (1601) of Christian II., Duke of Saxony; three charms, heart-shaped, used in Germany against epilepsy, a curious (Dutch, seventeenth century) folding silver spoon and stamped leather case, in form of a tortoise, and a medallion of General Washington in Battersea enamel. — The Rev. G. Rashleigh, through the Rev. R. Coates, a necklace, bracelets and ring found in Solefield, Southfleet, in 1801. — Mr. J. E. Nightingale, a Roman stamp, probably used for stamping pigs of metal, and the Rev. G. Chester an engraved bronze celt, found near Sligo; some bronze arrowheads, found at the Isle of Elephanta; two glass Cufic coins and other objects obtained by him in the East. — Mr. Woolf, Town Clerk of Worcester, exhibited a book of ordinances of that city, temp. Edw. IV., and Mr. C. Durnford a Bull of Clement II.; an original letter of Richard, Earl of Warwick, with signature; and other manuscripts.

INSTITUTE OF BRITISH ARCHITECTS. — Nov. 7. — Prof. T. L. Donaldson in the chair. — The President delivered an Address on the prospects of architecture, and the affairs of the British Institute, in which he advocated strenuous and reverential study of the Classical style.

ETHNOLOGICAL. — Nov. 8. — J. Lubbock, Esq., President, in the chair. — The new Fellows elected were: — Lieut.-Gen. P. Montgomery, E. F. Firby, G. A. Robinson, Sir Mordaunt Wells, W. H. Read, and W. T. Mayers. — Some skulls exhumed in 1863 in the province of Spiti, a part of Ladak, or of Chinese Thibet, were presented to the Society by Mr. Philip Egerton, of the Bengal Civil Service. These skulls are interesting as coming from a region where the Caucasian and Mongolian families meet. — Mr. S. J. Mackie exhibited a fine series of eighteen flint implements from the gravel-drift of Bedford, collected by J. Wyatt. — A note from Count Marshall was read, giving an account of the researches of Prof. Jetteltes in the peat-bogs of Olmutz, where human bones and works of primitive art had been found in association with remains of ox, boar and horse. — Mr. T. Wright, Hon. Secretary, gave an account of the proceedings in the Ethnological Section of the British Association at Bath, which were deemed highly satisfactory. — An account by Dr. Shortt was read 'Of some rude Tribes, supposed Aborigines, of Southern India.' These tribes were the Yenadis of Sreehurree Cottah, a flat, sandy island on the Coromandel coast; the Viltees met with in the outskirts of every village of the district; the Iroolers residing, for the most part, around the village of Nagalapoora, at the foot of the Ramagherry Hills; and the Dombers. The Yenadis were described as having Mongolian features and speaking a slightly corrupted dialect of Telooogoo; the Viltees, too, have the Mongolian type strongly marked; the Iroolers are seemingly of the same caste. "Dombari" and "Dombari" are applied to a certain low caste of natives, supposed to be one of the great aboriginal races, whose chief occupation at the present time is the performance of acrobatic feats. They are tall, tolerably well made, with complexions varying from bamboo to copper colour, and in some merging into black. The predominant type of countenance is stated as Mongolian. — A second paper was read 'On the Fixity of Type,' by the Rev. H. Farrar, in which the author contended that an extraordinary fixity of type had characterized the races and varieties of mankind since the earliest dawn of history, and quoted numerous examples, including the Egyptians, Jews, Negroes and Assyrians, to prove his point. — Mr. Phillips exhibited a series of exquisite water-colour sketches and finished paintings in oil of various personages representative of races to be met with in Upper Egypt. One portrait of a modern Copt excited great attention, Mr. Phillips having painted the mask of an ancient Egyptian head-dress with a vacant space for the face to cover over the picture. The resemblance of the modern Coptic face to the features presented by the ancient Egyptian statues was thus rendered strikingly apparent.

ROYAL INSTITUTION. — Nov. 7. — W. Pole, Esq. Treas. and V.P., in the chair. — Dádhábháí Naoroji, Esq. was elected a Member of the Royal Institution. — The chairman announced the following additions to "The Donation Fund for the Promotion of Experimental Researches": — Prof. Faraday (2nd annual donation), 20*l.*; J. P. Gassiot, Esq. jun., 20*l.*

SYRO-EGYPTIAN. — Nov. 8. — Dr. J. Lee, President, in the chair. — Mr. Bonomi read a paper 'On Three Fragments of Egyptian Sculpture in the Royal Literary and Scientific Institution at Bath.' Two of these fragments, on which are sculptured some of the principal events in the life and reign of Rameses II., are of hard grit-stone, and appear to have been taken out of the wall of a building like the Granite Sanctuary of Karnak. The third is a fragment of the statue of a shrine-bearer of the temple of Pthah, at Memphis. — Attention was called to the supposed discovery, by M. Chabas, of allusions to the Hebrews as in servitude in Egypt in the reign of Rameses II. The documents upon

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which these conclusions are founded are chiefly papyri now at Leyden. Dr. Brugsch has accepted the interpretation of M. Chabas. The prevailing opinion of the members was, that the alleged references were not yet sufficiently substantiated. —Mr. Cowper exhibited and explained the construction of an alphabet, called "The Alphabet of Bardsanes," found by Mr. W. W. Wright in Syriac MSS. in the British Museum. In this alphabet one letter is substituted for another on a singularly ingenious principle, based partly on the position and partly on the numerical powers of the characters.

## MEETINGS FOR THE ENSUING WEEK.

- Nov. Royal Academy, 8.—Anatomy, Prof. Partridge.  
Geographical, 8.—President's Address; Present State of Knowledge respecting Source of the Nile, Capt. Burton;  
Journey to the Snowy Peaks of Kalina-najaro, the late Mr. Thomson; Letters from M. Du Chailu and Baron Von der Decken.  
Tues. Statistical, 8.—Commercial Progress of Colonies, '63-'63, Mr. Blandy.  
Civil Engineers, 8.—Decay of Materials in Tropical Climates, and its Prevention, Mr. Mann.  
Anthropological, 8.—Viri, and its Inhabitants, Mr. Pritchard; 'Astronomy of the Red Man,' Mr. Bollaert; 'Neanderthal Skull,' Dr. Barnard Davis.  
Wed. Horticultural.—Chrysanthemum Show.  
Meteorological, 7.  
Society of Arts, 8.—Opening Address, Mr. Hawes, Chairman.  
Tues. Linnean, 8.—Movement of Insects over Polished Vertical Surfaces, Mr. Blackwall; 'Huge Banyan-tree, S. India,' Dr. Shortt.  
Zoological, 4.—General.  
Chemical, 8.—Bribe of Salted Meat, Dr. Marce; Nature of Compound Ethers, Prof. Wankling.  
Royal, 8.—Spectra of some of the Nebulae, Mr. Huggins; 'Composition of Sea-water,' Dr. G. Forchhammer.  
Antiquaries, 8.—Wall with Roman Foundations in the East of London, Mr. Tite.  
Fri. Philological, 8.

## FINE ARTS

## Dalziel's Arabian Nights. (Ward &amp; Lock.)

We have already spoken of the quality of the illustrations to the opening number of this publication. Confining our attention entirely to the engravings, and without reference to the text, of which we have also before spoken, we are bound, on the completion of the first volume, to say that the quality of the designs has been more than sustained at the high standard of the first number. Glad as we were to welcome a book decorated with apt designs, we are still more so to find that the work, contrary to common practice in such matters, has surpassed its promise. We believe the issue of a book in this manner marks an era of importance in the history of its class, and that the employment of genuine artistic ability for the purpose, as distinct from the trite and feeble efforts of commonplace draughtsmen who are rarely possessed of anything like genius, and still more rarely have more than the weakest technical attainments, is what is required to bring English book-illustrating to the level of the practice of our German and French neighbours. On looking through a book such as this, we marvel how it has been possible to tolerate the puny and trivial "illustrations" which make so many invaluable English texts repulsive to the trained eyes of artists and prevent most educated men from buying them. But few of our English masters have illustrated books: Stothard was probably the most successful of those who have done so. It is obvious, however, that to employ men of the highest standing and mature age on tasks of this sort would hardly pay if they continued to work in that fine and elaborate manner which has been common amongst us. The French and Germans long ago found out that Art needed not "fine-lining" and hair-splitting to express itself; but that, as Albert Dürer and a host of others had taught them, there might be as much intellect expressed and as much beautiful execution given with a broad and solid line—such as would render a vast number of impressions—as with a hair-like one. In the hands of a dull draughtsman the delicate system was a safe one; he could make up with labour and "finish" what he lacked in boldness of execution and conception. The union of the two, as in Mulready's case, was rare and costly. To draw boldly and strongly, without being vulgar on the one hand and mechanical on the other, calls for the exercise of great technical skill; to make spirited designs requires uncommon powers. Messrs. Dalziel have been fortunate in finding men able

to draw so that the stress of the printing-press should not annihilate their art, and competent to design so that an artist should regard their work with satisfaction. Of the designers so selected Mr. J. D. Watson has been least fortunate in producing examples which are above the average in design and not other than commonplace in execution. However much a changed manner of working may seem to give a novel appearance to his work, reference to this gentleman's design on page 9 will show what we mean. Scheherazade here is very commonplace, and her sister a doll. The Oriental element, so essential to the subject of the design, is confined to the furniture and accessories of this design. How different is the character of Mr. Pinwell's design 'The Sultan and his Court at the Fish-Pond,' Mr. T. Dalziel's 'The young King hears a Conversation,' or Mr. Houghton's 'Zobeide prepares to whip the Dogs,' 'The Slaves about to destroy the Guests,' 'The envious Man plucks the Hairs out of the Cat's Tail'—a superb design,—'Nouredin Ali on his Journey towards Arabia,' 'Bedreddin Hassan and the Jew Isaac,' 'Agib and the Eunuch with Bedreddin,' 'The Travellers resting before Damascus,' 'The Princess shows the Ring to the King of China,' 'Marzaran discovers the Prince,' and 'The Old Gardener and Camaralzaman.' We should not do our subject justice if we stopped here. Several of the designs by Mr. Tenniel are admirable in conception and in execution; see 'Prince Amgiad and the Wicked Lady'—notice the woman's face; 'Amgiad conducts Assad to the Palace,' and 'The Lady shows Alnaschar the hidden Treasure,' 'Alnaschar and his Basket of Glass.' Applause is due in not less measure than the above to Mr. T. Dalziel for his numerous illustrations, not one amongst which but is worthy of notice; some have considerable humour, others great picturesqueness,—see 'The Three Ladies and the Porter,' 'The Genii brings the Rope and Hatchet,' 'Bedreddin Hassan giving away Sequins,' 'Bedreddin and the Pastrycook,' 'Bakbarab and the old Woman,' 'Shemselnihar's Distress,' and 'The beautiful Persian remonstrates with Nouredin.' Among Mr. Pinwell's best designs are 'The Prince and the Ogress,' 'Sindbad in the Tub,' and 'After Supper.' If, in place of the feeble designs to Lane's text of 'The Arabian Nights,' we could substitute such as these, that book would be nearly perfect.

FINE-ART GOSSIP.—Prof. Partridge will commence his course of lectures on Anatomy, at the rooms of the Royal Academy, on the evening of Monday, November 14.

In reply to several inquiries with regard to the proposed new exhibition of pictures in water colours, we may state, that Mr. W. Severn, of 11, Manchester Buildings, S.W., is Honorary Secretary to the Committee which has been appointed to promote the plan in question, and that he will doubtless be able to satisfy our correspondents.

Among the most interesting collections of works of Art on loan at the South Kensington Museum, is one of great interest and importance to designers of ceramic decorations. This is the fine selection of specimens of old Nankin blue china, the property of Louis Huth, Esq., now placed in the Oriental Court of the Museum. We commend these specimens to students as exemplifying, in a characteristic Oriental manner, the true principles of decoration for such works, whether as regards colour or form. Most of the articles are large and splendid.

The International Artistic and Photographic Company have published lithographic portraits of Earl Russell and Lord Palmerston. These are executed in a commonplace manner; of the two, the former is the better, the expression being thoughtful and manly in character, above the average of such works. The latter has no particular merit.

Mr. Langton, of Manchester, has published Southey's 'Battle of Blenheim,' illustrated by Mr. T. Holding. The designs are commonplace, their execution is rough.

Messrs. Cassell, Petter & Galpin publish the first number of an illustrated edition of 'Gulliver's Travels.' One of the illustrations is by Mr. T. Morten. It represents Gulliver in his study, and is of satisfactory quality both as regards design and engraving. A whole-length figure of Gulliver among the

Lilliputians is the leading feature of this issue: as this design bears no artist's name, we decline to give an opinion on it. The names of the illustrators are not mentioned in any part of this number.

Mr. S. W. Partridge has published a series of twenty-four tinted engravings, illustrative of the Old and New Testaments, under the title of 'Prof. Schnorr's Bible Prints,'—the same being in fact a selection from the well-known German collection of woodcuts designed by the artist named. The flesh of the figures has been tinted with a very unpleasant buff, their dresses and the skies with blue; other colours are sparingly introduced, the object being, apparently, to make the designs attractive by means of colour. The idea of doing this was a good one, and it only needed to have been properly carried into effect to produce a tolerably satisfactory set of popular prints, such as would have been interesting to a colour-loving public. Artistic skill not having been employed, the result is rapid and chilly,—anything but attractive. The tints are poor, their union is inharmonious, and the works are, artistically speaking, spoilt. When will our publishers learn that it is worth while to employ an artist for artistic work?

By way of testing the opinions of its members as to the propriety of restoring or not restoring, in the chromo-lithographs published by the Arundel Society, the ravages of time upon the originals of those publications, the managers of the Society have determined to issue examples of the results of each of the opposed plans of reproduction. The former system, which has hitherto been in practice in the hands of M. Marianecci, as draughtsman, and Messrs. Storch and Kramer, as chromo-lithographers, will be illustrated by those persons in reproducing the fresco of 'The Nativity,' by Luini, at Soronno. This work will complete the series from that place by this master. The latter system of reproduction—which has in this instance the great advantage of being carried through by one hand, so that the copyist actually draws from his own work upon the stone—will be displayed by the issue of a copy of Ghirlandajo's fresco of 'The Last Supper,' in the Ognì Santi, Florence. These transcripts will appear in 1866; and the preference of the subscribers for one or other plan will be ascertained by the numbers disposed of.

The famous monumental brasses in Cobham Church, Kent, are being restored by the hands of Mr. J. G. Waller; the tombs of the Cobhams, which, with their companions in metal, form an almost unequalled series commemorating one family in one church, are intrusted to Mr. Richardson for restoration. The works are being executed at the expense of Capt. Brook, a descendant of the Governor of Calais, 1558, Sir George Brooke, Lord Cobham, who, with his wife, lies buried under an elaborate coloured altar-tomb in the chancel of the church. Next to refixing and cleaning, which seem to us all that should be done to such a series of monuments as this, "restoration" by the hands of Messrs. Waller and Richardson is desirable. Let us be sure that it will be in the most conservative spirit that this long-needed work will be done. The most remarkable of these monuments are: Joan, Lady de Cobham, daughter of John, Lord Beauchamp, of Stoke-under-Hamden, Somersetshire, and first wife of Sir John de Cobham, died 1320; a brass of extraordinary artistic beauty, the earliest known example with a canopy. The indent of the lost inscription of this work promise forty days of grace to all who will pray for the soul of the lady. John de Cobham, 1354, with canopy; Maud de Cobham, 1360; John de Cobham, 1365; Thomas de Cobham, 1367; Margaret de Cobham, 1385; Margaret de Cobham, 1395, with canopy; Ralph de Cobham, 1402; Reginald de Cobham, 1420, a priest, with canopy; Sir Reginald Bray brooke, Lord Cobham, who was husband of Joan, 1405; Joan, 1433; Sir Thomas Brooke, 1538; also a fine brass of Sir Nicholas Hawberke, 1407, with canopy. The John de Cobham, 1365, holds a model of the church in his hands: he was the restorer of the church and founder of the college at Cobham. There is another fine brass to Sir Reginald de Cobham and his wife Eleanor, in Lingfield Church, Surrey, 1403.



## MUSIC AND THE DRAMA

ROYAL ENGLISH OPERA.—*'Helvellyn.'*—The first new work produced by the "Limited Liability Company" is naturally an object of no common curiosity;—an event worth the deliberate study of all whose ambitions tend towards Opera. Otherwise *'Helvellyn'* might be fairly dismissed as a trifle briefly put together;—so resolutely have the two gentlemen who have engaged on it wrought below their mark, and have availed themselves of old receipts and practices:—this, too, at a time when the charm of the same has proved, not so much "wound up," as worn out.

The title of the opera (misnamed "grand") has made more than one play-goer versed in Northern legend recall Scott's lyric,

I climbed the dark brow of the mighty Helvellyn,  
—and the melancholy tale of the traveller who perished on the mountain, and was found with his faithful dog watching beside him. But the story has as little to do with this sad incident as with "Gelert's Grave," in Wales. It has been derived—the *Times* informs us—from Herr Mosenthal's drama, *'Der Sonnenwendhof.'* There is a good deal in its groupings of character and cast of incident which resembles those in the story of *'Le Val d'Andorre.'* In both opera-books we have the beneficent Ceres of the Farm,—the dejected orphan heroine,—the tenor, with whom both are in love—and the thief which throws suspicion on the poor girl. In the French drama, however, the orphan borrows some money for a few hours secretly, to exempt her lover from conscription; whereas in Mr. Oxenford's, *Hannah's* offence amounts to the abstraction of a jug of milk, given to a bedridden woman, while *Mabel* is absent at Doctors' Commons to prove her husband's will,—a step necessary to defend herself from the lawless insolence of her brother-in-law, *Luke*. Before departing for London, *Mabel* had endowed *Martin*, the beloved tenor, with absolute power over the farm:—and *Martin* has very inconveniently fallen in love with the orphan—so that he overlooks the milk-jug with Christian forgiveness, and, in place of dismissing *Hannah*, sends away old *Steenie*, the servant who had testified to the sin. In the midst of this crisis, *Mabel* returns with the probate of the will, which secures her from being molested by *Luke*, (whom she nevertheless permits to hang about the place),—ratifies *Martin's* dismissal of the faithful *Steenie*, (though it goes to her heart to part with that crusty old servant),—forgives *Hannah*, (though she cannot endure to look her in the face,) and, by way of punishing the theft, banishes the orphan to a lonely hut on the mountain's brow, where she is to tend sheep. Poor *Hannah*, it should be here told, has laboured under a curse ever since she could recollect. Years before, as is shown in a picture introduced in the overture, a foundry near *Helvellyn* had been burnt by an incendiary. *Hannah's* father, *Ralph*, had been accused of the crime, and cursed by all the neighbourhood round in ballads and otherwise. Throughout the opera, she is in a chronic state of sentimental dolour, save at the moment of arrival at "the mountain's brow," her place of penal settlement;—where she breaks out into a sudden strain of jubilation, as brilliant as "The soldier tired," and closely resembling *Arne's* martial *bravura* in the pattern of its brilliancy. Now, the fact was, that it had been the scapegrace *Luke* who did the abominable deed of burning the foundry. On his being expelled the farm by *Mabel*, after her return (his behaviour becoming truly disgusting), he goes up the mountain to *Hannah*, and proposes to her to repeat the exploit, and to burn down his sister-in-law *Mabel's* farm by way of revenge. *Hannah* the accursed had, in the mean time, got into a more evil scrape than that of the milk-jug. On coming home from London, *Mabel* had made a downright proffer of her hand and farm to *Martin*; but *Martin*, in place of courting her, as she greatly wished, had been up to the culprit's hut, and had made serious love to *Hannah*, who had refused him, as a child under a curse, also indebted to *Mabel*, was doubly bound to do. Thus it came to pass, that on the Sunday morning, when *Mabel* was waiting for *Martin* to marry her, the truth became known (owing to

*Luke's* revengeful malice), that the youth meant to do nothing of the kind, his heart being elsewhere bestowed;—on which *Hannah*, forced by *Mabel* into an avowal of what had passed, though conscientiously unable to protest that she did not love the man whom duty made her refuse,—fell, owing to her theft of a heart, into a deeper disgrace than her theft of the milk, and was despatched up the mountain again to the hut, a blacker criminal than ever. There, as has been said, she was found by the abominable *Luke*, and deemed by him in a fit temper for becoming his accomplice. The story is completed by a thrilling scene of sensation and a thunderbolt. All is set to rights, except for the poor Ceres of the farm, who gives up her much-wished-for husband with a grace which, under the circumstances, does her temper the highest credit.

It cannot but be felt that Mr. Oxenford's tact has for once failed him, in allowing him to think that a tissue of incidents like the above could serve as good outline for any musician to fill; the difficulty being increased by the use throughout of sung recitative. The familiarity of some of the language here ventured is perilous. It seems, however, the fashion of the hour to disregard it. We do not despair of hearing the host of a baronial festival introducing a banquet chorus by singing to the resplendent Seneschal who enters with the steaming bowl, "Are you sure it has stood long enough?" In what respect would such a query be more prosaic than the following inquiry?—

MARTIN (to MABEL). Your expedition has, I hope, succeeded.

MABEL. Yes, I have all I needed. [Takes out probate of will. Here is the copy of my husband's will;

By which you'll see

The property is wholly left to me.

The above involves a question on which the possibility of English Opera depends—a question not merely of selection, but of style also. What is familiar need not be either farcical or bombastic. Inasmuch as either the one or the other element tinctures the dialogue and the lyric, they become unfit for the musician's purposes (supposing him to care for the text he has to set), and they hamper the actors, already sufficiently hampered by the inevitable conditions of Opera, with gratuitous disabilities. Mr. Oxenford is worth reasoning with. This very *'Helvellyn'* proves him to be as competent to write natural and artistic words for Music as any predecessor—e.g. the following quatrain:—

The lonely wanderer came o'er the moor;

Her heart was weary, her foot was sore;

She gazed around, and she deeply sighed,

"Ah me! the world is too wide—too wide!"

There is not a word in the above that is not of the simplest—not one with which the slightest ridiculous association could be connected. There can be no possible reason why a story should not be told, though poetically (as every story for music should be) in language as simple—details being always, more or less, at the choice and disposal of the artist. The same taste that withheld Mr. Oxenford from permitting *Mabel* to mention, in music, the "portmanteau" displayed in the final tableau of the first act, with which she went to London—should have forbidden her to sing about "the copy of my husband's will."

We have urged considerations like the above in reference to former essays at opera in English; and now is the time to repeat them, seeing that an attempt to make a real advance on recent efforts has been so persistently promised us. The book may have weighed on Mr. Macfarren's mind;—in any event, the music to it is not the best specimen of his manner, made up of many manners—now, it must be presumed, past any rational hope of change. There is a little of everything in it:—a harvest-home chorus, in which the first four bars have the rhythm of Meyerbeer's pageant music in the *Pré aux Clercs* ('*Les Huguenots*'), while the second phrase belongs to '*Euryanthe*.' There is a country-dance, into which all the rudest tunes of Mr. W. Chappell's collection might have been boiled down. Signor Verdi, too, has been well remembered. The *Arne* caperings "on the mountain's brow" (excellently vocalized by Madame Lemmens-Sherrington) have been spoken of. If the overture be turned to, page 4, Letter C, '*Helvellyn*' (Cramer & Co.), a phrase will be found as French as if it had come out of Halévy's brain.

*Luke's bravura* in the second act has a very strong smack of M. Auber: in the more ambitious pieces Mr. Macfarren seems to have been often at a loss; and to have written merely to get over the ground, which his well-known skill enables him to do, with more constructive facility than felicity. In the long-drawn overture (with its pictorial effect, which comes to little good), and again in the churchyard scene, the barren want of effect amounts to feebleness. Calm and sacred music from unseen singers, especially if the voices be well-toned, and the organ is a real organ, and not a *Scraphina*, has habitually a great power on every audience. In this '*Helvellyn*' the impression is helped by the eye; for a more beautifully varied yet simple and natural picture has never been seen on any other stage than the scene in question, as arranged by the Messrs. Grieve, and kept alive with the motion of many rustic groups by Mr. Harris. Yet, for once, the hymn tune (in which the '*Old Hundred*' has somehow gone astray) was heard without emotion or the slightest Sabbath feeling;—the action on the stage being further unwisely interrupted by the placid *Notturmo* for the two rivals, only a moment before in impatient duel—which, admirably sung as it was (and with an enormous double canary-bird *cadenza* at the close), was, owing to its false position, unsuccessful. The peculiarities of the cast of the opera have, doubtless, influenced much of the music. Not happy is he who has to provide for two *prime donne*, especially of almost precisely the same register of voice and quality of accomplishment. Signor Mercadante's '*I due Illustri Rivali*' recurs to us as containing, among modern works, perhaps one of the happiest specimens of such an attempt—but its popularity (though containing some of his best music) was only transient. In operas of the French school, as '*Robert*,' '*La Juive*,' '*Les Huguenots*,' where two leading ladies have to appear, they are generally kept as widely asunder as possible, not only in position, but in musical resemblance. Here—*Hannah's* outbreak on the mountain's brow excepted; to be set off, perhaps, by *Mabel's* c in *alt*, "the last word" of the opera—their duty has been adjusted as equal, with no small ingenuity; but it follows that, in more than one concerted piece, the harmony lacks fullness. The *viola* part (every musician will understand the illustration) is lean; and hence the entire body of sound is more monotonous and strident than should be.

*'Helvellyn'* is exceedingly well given. The doleful *Hannah* and the cordial *Mabel* could not be presented more carefully than by Mesdames Lemmens-Sherrington and Parepa; and each lady sings her best, without the slightest desire to sing "that other lady" down. Both are in their prime. We are disappointed by Mr. Haigh's want of progress; his voice, however, is still of the sweetest quality, and if he gives us little to praise, there is not much to blame. The vagabond *Luke*, an ungracious part, is in the hands of Mr. Alberto Lawrence, who has wrought it up to something like a real creation, by his look and behaviour. His handsome gipsy presence, his quiet, half-indolent, half-insolent action, were both good. He commands some most bright and effective upper notes, which "brought down the house"; and he sings with refinement, style and spirit. In the lower register his organ wants power; but the music is so uncouthly laid out by the composer that he may fairly be charged with some of its shortcomings, when it is heard with a full orchestra. Mr. H. Corri is well "made up" as the crusty old servant; he is more at home, however, in avowedly comic occupation; and to have to sing the inevitable descriptive ballad, in which the audience must be informed how *Ralph* burned the foundry down, and was cursed in consequence, is enough to damp the spirits of any clever man for half-a-dozen hours at the least. The orchestra and chorus are excellent;—no pains, in short, have been spared to do justice to '*Helvellyn*.' The house was sparsely attended. The *encores*, recalls, bouquets, were riotous, many, and rich; but the new grand opera is not a success.

HER MAJESTY'S THEATRE.—Opera in English.—That Mr. Harrison should play '*Faust*' as the first great card of his new season as manager,—that Miss L. Pyne should now take up the part of

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*Margaret*, from which she resolutely turned away at a time when she might have been "first in the field" with it, so far as England is concerned,—are facts not to be forgotten in the story of this opera, than which History has nothing stranger. That the work has in it a truth, poetry and beauty which will abide almost any amount of "wear," was again made evident on Tuesday night. There has been no such stage-music written since the first two acts of 'Guillaume Tell.'

The seventh *Margaret* who has appeared in England surpasses some of her predecessors in the delicacy and feeling with which she has conceived the character. In finish, as a singer, Miss Louisa Pyne could hardly be outdone by the best among them. Most interesting is it to see how she rises in refinement of style on being put to better musical occupation than that of figuring in the conceptions which have passed of late years for English operas. She has never, in our recollection, been heard to such advantage as a vocal artist; and, by resisting every temptation to over-work a voice which now requires care, and appearing only in the good music which she understands so well, may still secure a stage career in every respect more satisfactory than hers of recent years. Another novelty in the cast of 'Faust' was of more than usual interest; if only as having been made under circumstances of no usual difficulty. The name of Garcia loads the grandson of the *Don Juan* (whose 'fugue Andalous' so delighted Garat), and the nephew of Malibran and of the only *Orpheus* on the stage, with the responsibility of a reputation heavy to maintain. The new *Valentine* sang for the first time in English on Tuesday,—what is more, after but scanty rehearsal, in a part so short as to offer an artist no time of recovery from nervousness at the outset,—and, what is most, in a part so admirably handled and wrought out by Mr. Santley as to make it no light task for any successor. Thus the complete success of M. Garcia may be said to have a threefold value. He has an agreeable baritone voice, without, on the one hand, remarkable power, or, on the other, any tendency to languor—a voice that tells; and that tells, too, of good training. He has an attractive stage presence, a good bearing, and a graceful figure;—and in the opening and the death scenes (both perfectly wrought out without the slightest touch of extravagance) his acting made it clear that he has a right to bear the great family name. He was, deservedly, most warmly received.

The new *Siebel*, Miss Cottrell, has a fresh voice, and got an *encore* in the elegant flower-song, in spite of a tasteless *costume*. Signor Marchesi, the *Mephistopheles*, was out of order; neither singing, acting, nor speaking so well as on his former assumption of the character. Mr. Sims Reeves, on the contrary, has ripened in the part, and was singing with his best voice and best care on Tuesday. The orchestra, conducted by Signor Arditi, plays *con amore*. The chorus is fresh; and the opera, under circumstances, went well, save in the church scene, where, for some cause or other, the organ effect was missed, and the stage business was awkwardly arranged.

Mr. Harrison's second opera has been a version of 'La Traviata,' to introduce Madame Kenneth. We may speak of the translated work, and its principal representative, on a future occasion.

DRURY LANE.—The restoration of legitimate drama to the boards of the national theatre, it is now evident, is operating to the redemption of the property, re-establishing this house in its original importance. To the first performance of 'Macbeth,' on Thursday week, there was an immense audience; and numbers were turned away from the doors. Miss Faucit appeared as Lady Macbeth, a character in which she is almost new to London; the direction of her talents having generally led to the adoption of the gentler heroines created by Shakespeare. In these she has acquired a high reputation; but in severer parts she has yet to justify her pretensions. Time, however, has done much for Miss Faucit; and physically, she is now better adapted for the stern characters of the poetic drama than at any former period of her professional career. Her *Lady Macbeth* is an original conception, elaborately studied, and carefully illustrated with

sculpturesque attitudes, which are sometimes too painfully realized. Intent on these expressions of deliberate thought, the actress is incapable of impulse, which accordingly is throughout suppressed in favour of an artificial representation. We have before us a living figure, which undergoes a series of modifications prescribed by the most vigorous art. One of these is the attitude in which she stands reading the scroll that registers her husband's meeting with the Weird Sisters on the heath. It is gracefully marmorean, and gave the preliminary tone to the performance. The soliloquy was delivered with great energy, and rose to a height of poetical declamation seldom attained. The interview with Macbeth was rendered impressive by all the aids of style and predetermined emphasis, so that not a single word was bereft of its due force. As the play proceeded, the actress indeed grew in intensity and power. The evident resolve to be effective, it is true, sometimes led to extravagance of gesture and action, but this occasional fault was compensated by the general artistic feeling which checked the tendency before it became offensive. It merely proved that the artist was doing her strongest and her best, and sometimes attempting to "snatch a grace" beyond her reach. The *somno-vigilant* scene was not acted with equal aptitude. To realize the awe which should accompany such an apparition on the stage, the actress must herself naturally sympathize with the state of mind represented. No mere acting will suffice as the substitute. No distribution of pauses or vocal inflexions will convey the proper impression;—the actress herself must feel the awe that she would communicate. All that art could enable her, Miss Faucit did; but we have been more strongly impressed with the spiritual terrors that beset the self-communing sleeper, by means more simple.

Of Mr. Phelps's performance of *Macbeth* we are precluded from dilating at length, by the familiarity with the subject possessed both by ourselves and readers. The new scenery does credit to the pencil of Mr. Beverley, and the accessories were singularly effective. Lock's music was employed; and the *Witches*, impersonated by Mr. G. Belmore, Mr. E. Phelps, and Mr. R. Roxby, were powerfully interpreted. We were happy to find that rags were dispensed with, both in respect to them and their choral companions; and that gauze robes were substituted, a costume more suitable to the misty atmosphere in which they revel.

OLYMPIC.—This theatre has undergone so much alteration during the recess as almost to justify the new manager's remark, in his address on Wednesday week, that it might now be called, without exaggeration, the 'New Olympic Theatre.' The comfort of the audience has been especially attended to, and there is in all the arrangements evidently a desire to achieve excellence. Three new pieces inaugurate Mr. Horace Wigan's management. The first is an adaptation, by Mr. John Oxenford, entitled 'The Girl I left behind Me,' the story of which is already familiar to playgoers in an earlier version, entitled 'First Affections,' by Mr. Palgrave Simpson. The second piece is in four acts, called 'The Hidden Hand,' taken from a French drama by MM. D'Ennery and Charles Edmond, entitled 'L'Aieule,' in which the interest turns on a grandmother seeking to poison a step-granddaughter by secret means. We may state at once that we do not like the theme of this piece. The idea has been obviously borrowed from Sir Bulwer Lytton's 'Lucretia,' and is managed with more skill in this English version than in the original French play. The scene is placed in Wales, and the grandmother's crime made to result from jealous national feeling, and hatred to the Saxon race. The time of action is the reign of James the Second. Lord Penarvon (Mr. Henry Neville), a gay nobleman who had enjoyed himself at court under the sway of Charles the Second, disgusted with the gloomy aspect of affairs under that of the succeeding monarch, returns to his neglected family and castle, after an absence of ten years. Lady Penarvon (Miss Kate Terry) had been preceded by another wife, and has been living in

seclusion with a daughter and a step-daughter, and the mother of the first wife, Lady Gryffydd (Miss Bowering). The object of this discontented dowager is to advance the interests of her own granddaughter, Enid (Miss Lydia Foote), whom she would have to marry Caerleon (Mr. Edgar), a nobleman patronized by the king; but Muriel (Miss Louisa Moore), the daughter of the present Lady Penarvon, has already secured his affections, and those of Enid are set on Sir Caradoc ap Ithel (Mr. H. Coghlan), a scientific gentleman who acts as physician to the family. Lady Gryffydd, defeated in her intentions, works herself into such a rage that, at the end of the first act, she becomes apparently paralyzed. In the subsequent scene, she is wheeled about in an invalid-chair, and is supposed unable to help herself. But she contrives to hover about poor Muriel in secret, and cause slow poison to be administered to her. Sir Caradoc discovers that the young lady is suffering from minute doses of arsenic, but first of all suspects an old fanatic shepherd who is strongly attached to Lady Gryffydd, while Lord Penarvon has strong reason, from evidence contained in her own diary, to suspect his wife. These suspicions bring all parties into awkward relations, and occasion some passionate scenes between Lord and Lady Penarvon, in which Miss Kate Terry proved that she is already a good actress, and contains the promise of a better. Lady Penarvon is permitted to watch by Muriel's bedside, but sleeps in the chair, and accordingly does not perceive the hand of the murderess protruded beyond the tapestry, and pouring the poison into the unconscious patient's medicine-glass; but Enid, entering at the instant, sees the whole transaction, and, rushing to the table, dashes the deadly mixture to the ground. Of all the sensation scenes that we have lately witnessed this is certainly the most thrilling. It is managed with admirable art. The story of the last act is soon told. Enid is naturally reluctant to impeach her grandmother, but keeps an anxious watch on her movements. As a last resource, the malignant old woman dares to administer in public a draught to Muriel, but Enid intercepts it, and offers to drink it herself; whereupon L'Aieule rises with energy and wrests the fatal cup from her favourite's hand, and destroys herself with it on the instant. She dies immediately, so potent is the poison. Such is the nature of the interest of the new play, which, we believe, we are correct in attributing to Mr. Tom Taylor. It is sustained with consummate art. The drama is exceedingly well acted; and the scenery and accessories are appropriate and abundant. A new farce, by Mr. J. M. Morton, called 'My Wife's Bonnet,' concluded the entertainments of the evening. It is a translation from a Palais Royal novelty, called 'Les Trois Chapeaux,' and begins in one of the private boxes, from which a lady's bonnet is pitched into the pit. When the curtain rises the lady returns home without one; but is supplied with another exactly like it by a neighbour. A third female friend supplies a third bonnet; and the affair at last becomes so perplexed that the husbands of two of the ladies, however disposed to be suspicious, are made to seem convinced. The commencement of this farce is more amusing than either the continuation or conclusion.

STANDARD.—A new play and a new actor were produced at this house on Saturday. The former is entitled 'Second to None; or, the Lady of the Lone House,' and is adapted from a story by Dumas, called 'Dame de Monseigneur.' The time of action is the reign of Henry the Third, whom the Duke of Anjou seeks to depose, but who is saved, as well as a lady who is complicated in the perils that beset the monarch, by a chivalrous hero, named Count de Bussy. This part was supported by Mr. T. H. Glenny, who has been lately playing in the provinces with some success, and who made a favourable impression on the audience.

MUSICAL AND DRAMATIC GOSSIP.—The musical talk of the time runs, naturally enough, on the good chances of our rival national Operas. There is even more rumour astir than matter for positive report. It is said that an English version of M. Maillart's 'Lara' will be given in the Haymarket,



under Mr. Harrison's management. The same opera has been by this time, we believe, produced at Leipzig.—Mr. Henry Leslie's opera has been "cast" at Covent Garden Theatre; also Mr. Hatton's. In the latter, we hear, Mdlle. Linas Martorelli, Madame Weiss, Miss Poole, Messrs. Perren and Weiss will appear. The first-named lady will previously make her *début* in 'La Sonnambula.' Mr. Duggan's opera has been accepted by the "Limited Liability Company."—That singers, supposing them prepared for their profession, may rise by happy accidents more honestly than by courting journalists, is a truth which might, not unwisely, be written up in every music-school. The chance which gave the tenor song, "If with all your hearts," in 'Elijah,' to Mr. Lockey set him in the leading place he occupied for years. There could be no doubt as to the future of the artist who, like Mr. Santley at a Norwich Festival, was able to go into the orchestra and virtually sing at sight the ungracious bass part in Spohr's 'Last Judgment.' In the theatre, that land of caprice, exaction, casualty, and disappointment, where the aim of too many public favourites seems to be to make themselves as useless as possible, such readiness has a value sure to bring its own reward.—Two substitutions of the kind which have been made during the past fortnight claim mention. One was that of Madame Sinico, for Mdlle. Tietjens, in 'Il Trovatore,' on one of Mr. Mapleson's cheap nights. This was fairly successful. The other was, the first appearance on any stage of Miss Illingworth, at Covent Garden, to replace (and it is no easy matter) Madame Parepa, in 'Masaniello.' We hope to speak of this young lady shortly.

Mr. Sullivan's masque of 'Kenilworth' will be performed at the Crystal Palace to-day.

During the week Mr. Benedict's *Cantata*, 'Undine' (his best *Cantata*), has been performed at a benefit concert, under the direction of M. Verrinder, with a numerous chorus,—a few instruments, as harp, accordion, &c., lamely making up for an orchestra. This makes it, anew, evident how the desire for complete works is on the increase with us; and anew to be regretted that we have not supply (in one important material of execution) to meet the demand. It is pitiful, and nothing less, that, in this great metropolis, there should be no band at the service of compositions like the one in question, save a thing of shreds and patches, made up of players without consent or interest in their task, inevitably averse to rehearsal; and, to crown the grievance, as expensive as it is inefficient. Would it not be possible—if, indeed, a separate force cannot be mustered and kept together in London,—to come to an understanding with the valiant and satisfactory body of players whose performances draw our amateurs to Sydenham?—a body never wanted in an evening at the Crystal Palace. Some combination of the kind was talked of last year in the project of certain Wednesday concerts. Is that plan dead, or only in suspense?

In forgetfulness, when announcing the late concert of the Polyhymnion Choir, we gave 'The Isle of Calypso' to Mr. Alfred Gilbert as its author. The *Cantata* is the composition of Mr. Edward Loder, and was produced in London (we think at one of some short-lived winter concerts at Her Majesty's Theatre), fourteen years ago.

A new amateur choral society, "The Cecilian Choral Society," to consist of eighty members, is announced as in course of formation. Mr. Hargitt is the conductor named.—Mr. Henry Leslie, we are informed, does not commence the concerts of his choir till early next year.

The Handel Festival is due at the Crystal Palace in 1865; the date of it, however, is not yet fixed.

Among other musical events laid out for the coming year are a series of Lectures to be delivered by Dr. Steggall, at the London Institution, in the course of the spring.

Mr. Halle's Concerts, at Manchester, began the other evening with unusual spirit. The programme, as usual, was excellent. Mr. Sims Reeves was the singer, and introduced the *scena* from 'La Nonne Sanglante,'—than which few things for the tenor voice more lovely have been written.

Here may be announced the publication, by Messrs. Addison & Lucas, of Mr. J. Thomas's Welsh *cantata* 'Llewelyn.'

It is understood that Herr Joachim will revisit England next season.

The *Observer* of Sunday last mentions a concert lately given at the Marylebone Institution by Policemen letter D., with some vocal assistance. Wherever there is discipline, seemingly, some disposition for Music may be rationally sought for, the art being essentially one of form and "number." We happen to know of a West-end church "served" by a choir of policemen, whose diligence in practice is commended as most satisfactory.

Herr von Bulow, the pianist and excellent master (at least, if his pupil Fräulein Topp may be accepted as a specimen), has received an invitation to the Court of Bavaria, which will, of course, deprive the Conservatory at Berlin of his services. The "Future" seems to be drawing together its forces at Munich.

The *Gazette Musicale* for this week, has a warm-hearted, appreciative, and just article, by M. Stephen Heller, on Herr Ernst's Quartetts, heard the other day for the first time in Paris. Due, yet not too high praise is awarded to the Brothers Holmes, who assisted on the occasion, for their violin-playing, which has seemingly made a sensation in a capital where *solo* performers on their instrument are as ten to one compared with London. One of these fine and thoughtful Quartetts has been lately performed at Berlin, at one of the chamber concerts, led by Herr Hubert Ries, with great success.—M. Pasdeloup's popular orchestral concerts have recommenced. A sensation was produced at the first by Nicolai's overture to the 'Merry Wives,' which was *encored*. Herr Lachner's *Suite* was played at the second.—The "Grand Concert," over which M. David is to preside, will shortly commence its operations, on a programme which is more magnificent, it may be feared, than practicable. The institution is to have "a character essentially international and universal," comprising "all the most remarkable pieces of the great masters of all countries, of all ages, of all schools, specimens of every kind of music; symphonies, symphonies with chorus, ode symphonies, fragments of operas, masses, oratorios, overtures, choruses, cantatas, taking care to admit only works of incontestable merit and certain effect." This is tantamount to the exclusion of all existing compositions by masters concerning whom Europe has not made up its mind (to instance two, Schumann and M. Berlioz), and to placing a heavy barrier across the door against all novelties whatsoever. Who, in his seven senses, can be "certain as to effect" of works untried on a public? What was the first effect of three tried works, by three such mighty masters as Gluck, Beethoven, Signor Rossini—of 'Armida,' of 'Fidelio,' of 'Il Barbiere'? Merely failure and disappointment.

A concert was given last week at Frankfurt by the Cecilian Society, in aid of a fund for the erection of a grand organ in the Saalbau, a handsome and spacious concert hall, lately built. The performances consisted of Mendelssohn's 'Walpurgis Night' and Beethoven's Ninth Symphony.

'Les Absens,' a little opera by M. Poise, containing pretty music, it is said, has been given at the Opéra Comique.—Madame Gennetier has appeared in 'Le Domino Noir.'

M. Carvalho, it will be recollected, on principle, opened the Théâtre Lyrique to the French prize laureates at Rome, undertaking to produce there the best opera written by one of them, on a subject given by him. This year, the *libretto* was on 'The Bride of Abydos,' and the successful candidate M. Barthe. The same excellent and spirited manager, we see, has been violently attacked on the "question of the day," the keeping up a repertory by translated operas; and has made his case good against his antagonist by pointing out that he has done more within a twelvemonth in the cause of French composers, by producing the operas of M.M. Berlioz and Gounod, than any national theatre more restricted in its privileges has done. It has been stated that he intends to venture on a version of 'Lohengrin.' We hope he is wiser.

Donizetti's 'Roberto Devereux,' many years ago

tried in Paris and London without success, and from which only one duett and *Cavatina* "keep the orchestra," has been revived at the Paris Italian Opera-house, with Madame de La Grange, Signori Froschini and Delle Sedie. The report on this revival might be given in two words, borrowed from the Bankruptcy Court,—"No effects."

Some individual life appears to gather round the Strasbourg Theatre, which, we believe, is richly endowed by the bequest of a fellow-townsmen. A forthcoming comic opera is mentioned, with music by M. Warnots, a light tenor there; another opera, 'Les Quatre Neveux de Pandolfe,' by M. Lippmann, also of Strasbourg, has been accepted for the theatre at Baden-Baden.

The new operas to be given this winter at the San Carlo, Naples, are Donizetti's 'Maria Stuarda,' and 'Celinda,' written for the season by Signor Petrella.—At the Carcano Theatre, Milan, a work, 'Memorie del Diavolo,' by Signor Sozzi, will be brought forward.

'Matte Guerin,' is the title of M. Augier's new play at the Théâtre Français. It appears to be one of its skilled writer's most highly-finished plays—though on a painful story.

A new theatre has been opened at Birkenhead, in Cheshire; a boon to those who object to cross the Mersey on winter nights in search of Drama.

#### MISCELLANEA

*Prize Essay on Vivisection.*—Some four months ago, an advertisement appeared in your columns from the Society for the Prevention of Cruelty to Animals, announcing a reward of 50*l.* for an essay on vivisection, to be sent in before the 1st of August. At the last moment another advertisement was published, extending the time to November 1; and now again, at the last moment, appears another in *The Times*, postponing it to the new year. I maintain that this is not fair treatment to competitors, and I hope the Society will find that such conduct will receive more than my humble protest. I prepared an essay, and copied it, in time to be sent in on the 1st of August. I then wrote another, and have just finished a copy to be sent on November 1; and again I am to go over the work to please the caprice of the donors of the great prize, and be ready by January 1; probably to learn in the last week of December that a new adjournment will have been decided upon. I do not wish even to insinuate that these repeated postponements are any indication that the gentleman to whom the prize is to be awarded is not yet ready with his essay, but I think it a matter which, in the welfare of literary men, ought to be publicly condemned.

*Local Temperature.*—The Rev. L. Jenyns's remarks on the temperature of Bath, suggests to me the possibility that some notice of that of this locality, might be acceptable. One great certainty is, the very slight (comparative) range between day and night, 10° to 14° from April to October, 7° to 9° November to March, or about 10° the year's average. From June to September we are 7° to 8° colder than Greenwich (at 9 A.M.), and 4° to 6° (max.), and warmer all the year, at night especially, March, May, October, 5° to 7° colder than Brighton (Dr. Keble's tables), in June, August, and September (not July) at 9 A.M., 2° to 7° (max.), September being 6°, 7°, and 6° respectively. February, March, and May, slightly warmer than Brighton. If a table of temperature at 9 A.M. (maximum and minimum), for the last six years is of service, I could supply it. The lowest has been 11°, December, 1860; hottest, 82°, July 1859; 78° was the hottest last May; 80° in July, the hottest day this year. The thermometers are never in the sun, 4 ft. from the ground, and 180 ft. above Chestow Bridge, Gloucestershire, about 3 miles from Beachley Point, where the snow never lies long.

TO CORRESPONDENTS.—R. W.—C. B.—P. R.—B. H. B. J. P. K.—W. H. H.—A. V. C.—H. D.—W. S.—received. M. T., Calcutta.—Each form is grammatically correct.

*Errata.*—P. 566, col. 1, line 21 from bottom, for "Vice Chancellor Wood" read *Vice Chancellor Kindersley*.—P. 608, col. 1, line 17, for "The Doctrine and Discipline of Divines," read *The Doctrine and Discipline of Divorce*.



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